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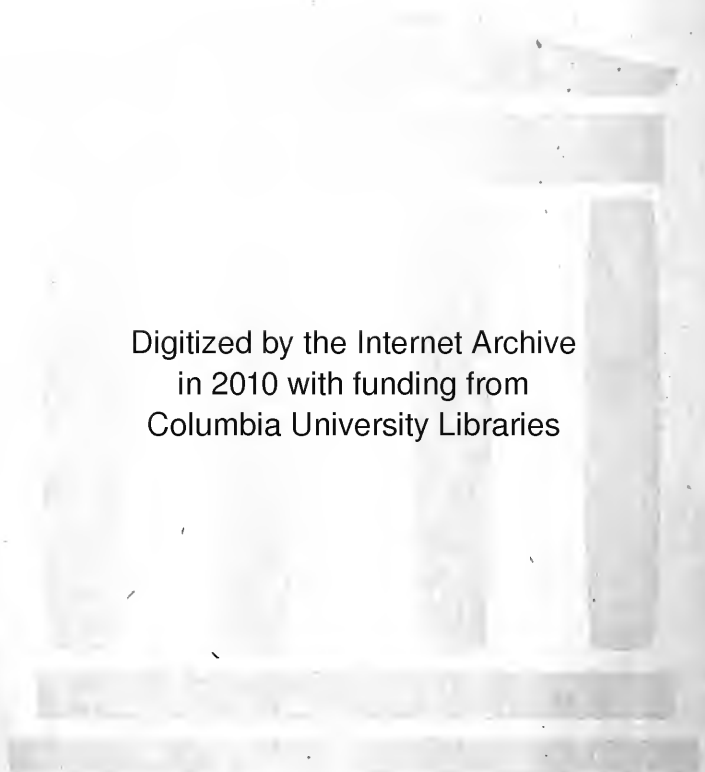
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1831.

1906.

SEVENTY-FIRST
ANNUAL REPORT OF THE MANAGERS
OF
THE NEW YORK
INSTITUTION FOR THE BLIND
FOR THE
YEAR ENDING SEPTEMBER 30, 1906.

—
No. 412 NINTH AVENUE,
NEW YORK CITY.

SEVENTY-FIRST

ANNUAL REPORT OF THE MANAGERS

OF

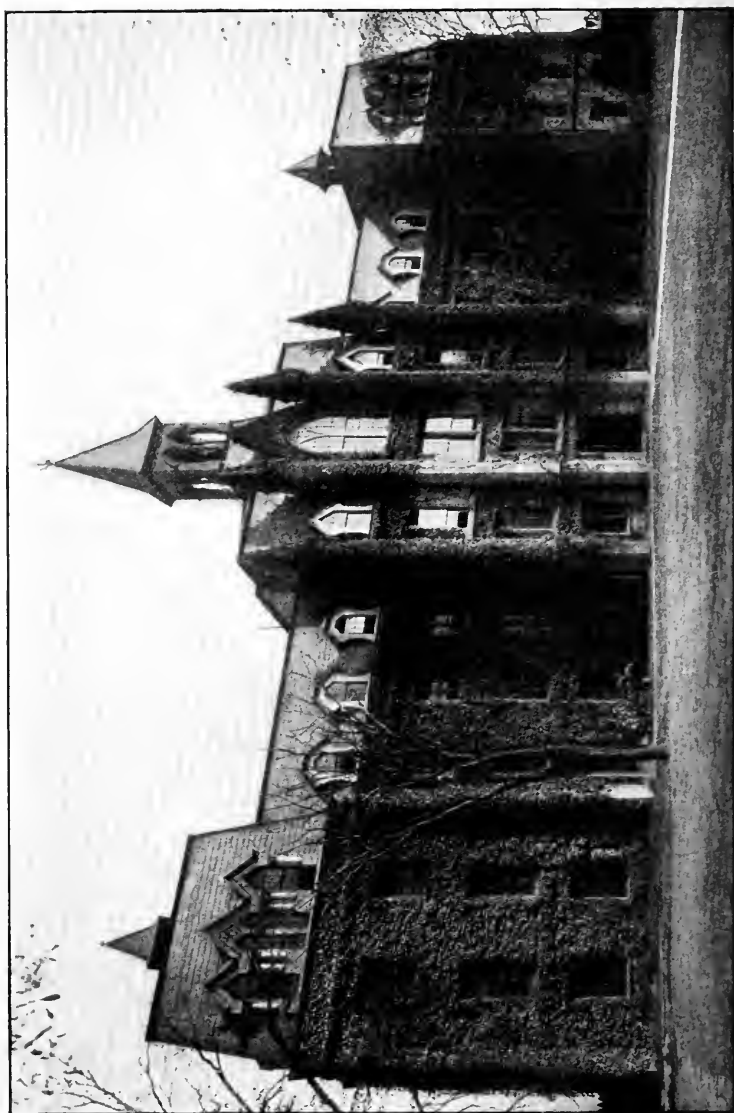
THE NEW YORK
INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1906.

Lux Oritur:

And I will bring the blind by a way they knew not ; I will lead them in paths they have not known ; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1907.



MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....	1831-1845	Trulock, Joseph	1836-1840
Averill, Herman	1831-1832	Mandeville, William.....	1836-1837
Bolton, Curtis	1831-1835	Chandler, Adoniram.....	1836
Donaldson, James	1831-1832	Cushman, D. Alonzo	1837-1843
Bogert, Henry K.....	1831-1832	Blakeman, Wm. N., M.D. {	1837-1839
Reimsen, Henry.....	1831-1832		1841
Stuyvesant, John R	1831-1840	Wood, Isaac, M.D	1837-1859
Price, Thompson.....	1831-1840	Hart, Joseph C.....	1837-1840
Ketchum, Morris	1831-1837	Holmes, Curtis	1837-1838
Miller, Sylvanus	1831-1832	Roome, Edward	1837-1845
Crosby, William B.....	1831-1833	Seton, Samuel W	1837
Lee, Gideon.....	1831-1836	Gracie, Robert.....	1838-1861
Ketchum, Hiram.....	1831-1838	Demilt, Samuel.....	1838
Wood, Samuel.....	1831-1836	Hart, James H.....	1839
Jenkins, Thomas W.....	1831-1836	Murray, Robert J	1839-1858
Thomas, Henry.....	1831-1834	Schermerhorn, Peter Augustus.	1839-1845
Nevins, Rufus L.....	1831-1832	Tallmadge, Henry F.....	1839-1841
Beers, Joseph D.....	1831-1832	Thompson, Martin E.....	1839
Mott, Samuel F.....	1831	Moore, Clement C	1840-1850
Patterson, Matthew C	1831-1833	Olyphant, D. W. C.....	1840
Russ, John D., M.D.....	1833-1834	Averill, Augustine	1840
Dwight, Theodore	1833-1837	Beers, Cyrenius.....	1841-1853
Brown, Silas.....	1833-1859	Suydam, Lambert	1841-1842
Hagg, John P.....	1833	Holmes, Silas	1841-1842
Spring, George	1833-1835	Case, Robert L.....	1841-1861
Walker, John W.....	1833-1839	Crosby, John P.....	1841-1859
Miller, Franklin	1833-1835	Collins, Stacey B.....	1841
Steel, Jonathan D.....	1833	Schermerhorn, E. H.....	1841-1842
Allen, Moses	1834	Marsh, James.....	1842-1852
Lyon, Stephen.....	1834-1836	Murray, Hamilton.....	1842-1847
Dissosway, Gabriel P.....	1834-1836	Walsh, A. R.....	1842-1850
Phelps, Anson G.....	1834-1855	Wood, John	1842-1850
Crosby, William H.....	1835	Jones, Edward.....	1843-1850
Hoyt, Charles	1835-1839	Whittemore, William T.....	1843-1845
Oakley, Charles.....	1835	Smith, Floyd	1844-1848
Titus, Peter S	1836	Dean, Nicholas	1844-1848
Allen, George F.....	{	Jones, William P.....	1846-1849
		Thurston, William R	1846-1851

- Sheldon, Henry 1846-1854
 King, John A. 1848-1854
 Schell, Augustus 1849-1883
 Day, Mahlon 1849-1854
 Jones, George F. { 1850-1859
 1865
 Adams, John G. 1851-1858
 Ogden, Gouverneur M. 1851-1857
 Cobb, James N. 1851-1858
 Beadle, Edward L. 1851-1862
 Wood, Edward 1852-1861
 Ogden, John D., M.D. 1853-1855
 Craven, Alfred W. 1854-1861
 Olyphant, G. T. 1855-1857
 Abbatt, William M. 1855-1857
 Noyes, William Curtis 1855-1859
 Dumont, William 1856-1862
 Warren, James 1856-1859
 Cammann, George P., M.D. 1858
 Rutherford, Lewis M. 1858-1861
 Van Rensselaer, Henry 1858-1860
 Hone, Robert S. 1859-1891
 Tomes, Francis 1859-1860
 Norton, Charles B. 1859-1861
 Church, William H., M.D. 1859-1864
 Hutchins, Waldo 1860-1867
 Tuckerman, Charles K. 1860-1867
 Kennedy, James Lenox 1860-1864
 Travers, William R. 1860
 Tompkins, Daniel H. 1860-1874
 Aspinwall, J. Lloyd 1860-1861
 Suydam, D. Lydig 1861-1884
 Daly, Charles P. 1861
 Hosack, Nathaniel P. 1862-1876
 Grafton, Joseph 1862-1872
 Myers, T. Bailey 1862-1887
 Edgar, Newbold { 1862-1864
 1868
 Donnelly, Edward C. 1862-1864
 Lord, James Cooper 1862-1864
 Schermerhorn, Alfred { 1862-1865
 1867-1868
 Irving, John Treat 1863-1896
 Brown, John Crosby 1862-1864
 Van Rensselaer, Alex { 1862-1865
 1867-1877
 Potter, Clarkson N. 1863-1866
 McLean, James M. 1863-1890
 Clift, Smith 1865-1893
 Hoffman, Charles B. 1865-1868
 Emmet, Thos. Addis, M.D. 1865-1866
 Whitewright, William 1866-1898
 Schermerhorn, Wm. C. 1866-1901
 De Rahm, Charles 1866-1890
 Hilton, Henry 1866
 Burrill, John E. 1866-1867
 Stout, Francis A. 1867-1892
 Butterfield, Daniel 1868
 Hoffman, William B. 1868-1879
 Gerard, James W. 1869-1873
 Schermerhorn, F. Augs. 1870-1906
 Marié, Peter 1870-1903
 Rhoades, J. Harsen 1870-1873
 Rhinelander, Frederick W. 1874-1904
 Sheldon, Frederick 1874-1906
 Robbins, Chandler 1875-1904
 Strong, Charles E. 1875-1887
 Schuyler, Philip 1878-1898
 Prime, Temple 1878-1887
 Kane, John I. 1881-1906
 King, Edward 1884-1893
 Schell, Edward 1885-1893
 Bronson, Frederick 1888-1900
 Kingsland, Ambrose C. 1889-1890
 Robbins, George A. 1889-1895
 Kissel, Gustav E. 1891-1900
 Bowers, John M. 1891-1906
 Peabody, George L., M.D. 1891-1906
 Marshall, Charles H. 1892-1906
 Smith, Gouverneur M., M.D. 1893-1898
 Davis, Howland 1894-1906
 Duer, William A. 1894-1905
 Hamilton, William G. 1894-1905
 Appleton, William W. 1896-1906
 Tappen, Frederick D. 1897-1901
 Armstrong, D. Maitland. 1898-1906
 Wheelock, George G., M.D. 1898-1906
 Fairchild, Charles S. 1898-1906
 Soley, James Russell 1900-1906
 Winthrop, Egerton L., Jr. 1901-1906
 Wickersham, George W. 1902-1906
 Foster, Frederick De Peyster. 1903-1906
 Rhinelander, Thomas N. 1905-1906
 McIlvaine, Tompkins 1905-1906
 Godkin, Lawrence 1905-1906
 Derby Richard H., M. D. 1906

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Day, Mahlon	1849-1854
Ackerly, Samuel, M.D.....	1831-1845	Dean, Nicholas.....	1844-1848
Adams, John G., M.D.....	1851-1858	Demilt, Samuel	1838
Allen, George F.....	{ 1836-1839	De Rahm, Charles.....	1866-1890
	{ 1841-1862	Derby, Richard H., M. D....	1906
Allen, Moses.....	1834	Dissosway, Gabriel P.....	1834-1836
Appleton, William W.....	1896-1906	Donaldson, James.....	1831-1832
Armstrong, D. Maitland.....	1898-1906	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore	1833-1837
Beadle, Edward L.....	1851-1862	Edgar, Newbold.....	{ 1862-1864
Beers, Cyrenius.....	1841-1853		{ 1868
Beers, Joseph D	1831-1832	Emmet, Thos. Addis, M.D....	1865-1866
Blakeman, Wm. N., M.D. {	1837-1839	Fairchild, Charles S.....	1898-1906
	{ 1841	Foster, Frederick De Peyster.	1903-1906
Bogert, Henry K	1831-1832	Gracie, Robert.....	1838-1861
Bolton, Curtis	1831-1835	Grafton, Joseph.....	1862-1872
Bowers, John M.....	1891-1906	Gerard, James W.....	1869-1873
Bronson, Frederick	1888-1900	Godkin, Lawrence.....	1905-1906
Brown, John Crosby	1862-1864	Hagg, John P	1833
Brown, Silas	1833-1859	Hamilton, William G.....	1894-1905
Burrill, John E.....	1866-1867	Hart, James H	1839
Butterfield, Daniel	1868	Hart, Joseph C	1837-1840
Cammann, George P., M.D..	1858	Hilton, Henry.....	1866
Case, Robert L	1841-1861	Hoffman, Charles B.....	1865-1868
Chandler, Adoniram.....	1836	Hoffman, William B.....	1868-1879
Church, William H., M.D..	1859-1864	Holmes, Curtis	1837-1838
Clift, Smith.....	1865-1893	Holmes, Silas.....	1841-1842
Cobb, James N.....	1851-1858	Hone, Robert S.....	1859-1891
Collins, Stacey B.....	1841	Hosack, Nathaniel P.....	1862-1876
Craven, Alfred W.....	1854-1861	Hoyt, Charles	1835-1839
Crosby, John P	1841-1859	Hutchins, Waldo	1860-1867
Crosby, William B.....	1831-1833	Irving, John Treat	1863-1896
Crosby, William H.....	1835	Jenkins, Thomas W.....	1831-1836
Cushman, D. Alonzo	1837-1843	Jones, Edward	1843-1850
Daly, Charles P.....	1861	Jones, George F.....	{ 1850-1859
Davis, Howland	1894-1906		{ 1865

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	Hone, Robert S.....	1884-1887
Phelps, Anson G.....	1843-1853	McLean, James M.....	1888-1890
Wood, Isaac, M.D.....	1854-1859	Irving, John Treat.....	1891-1895
Allen, George F.....	1860-1862	Schermerhorn, William C....	1896-1901
Schell, Augustus.....	1863-1883	Schermerhorn, F. Augs.....	1901-1906

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883		

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1906
Kennedy, James Lenox.....	1863-1864		

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H.....	1901-1906

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Crosby, John P.....	1854-1859
Dwight, Theodore.....	1833-1837	Church, William H., M.D....	1860
Wood, Isaac, M.D.....	1839-1842	Tuckerman, Charles K.....	1861-1867
Roome, Edward.....	1843-1844	Schermerhorn, William C....	1868-1893
Schermerhorn, Peter Augs...	1845	Bronson, Frederick.....	1894-1895
Jones, Edward.....	1846-1850	Sheldon, Frederick.....	1896-1905
Wood, Isaac, M.D.....	1851-1853	Peabody, George L., M.D....	1905-1906

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D.....1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., From March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1906.

Terms of continuous service.

FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
FREDERICK SHELDON,	" 1874
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
JOHN M. BOWERS,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
* WILLIAM A. DUER,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
GEORGE G. WHEELOCK, M.D.,	" 1898
CHARLES S. FAIRCHILD,	" 1899
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,	" 1905
RICHARD H. DERBY, M.D.,	" 1906

* Deceased October 27, 1905.

OFFICERS OF THE BOARD.

F. AUGUSTUS SCHERMERHORN,	<i>President.</i>
FREDERICK SHELDON,	<i>Vice-President.</i>
CHARLES H. MARSHALL,	<i>Recording Secretary.</i>
GEORGE L. PEABODY, M.D.,	<i>Corresponding Secretary.</i>
HOWLAND DAVIS,	<i>Treasurer.</i>

STANDING COMMITTEES.

Committee on Finance.

CHARLES S. FAIRCHILD,	JOHN M. BOWERS,
GEORGE W. WICKERSHAM.	

Committee on Supplies, Repairs and Improvements.

FREDERICK SHELDON,	CHARLES H. MARSHALL,
JOHN I. KANE,	GEORGE G. WHELOCK, M.D.,
LAWRENCE GODKIN.	

Committee on Education.

GUSTAV E. KISSEL,	TOMPKINS MCILVAINE,
WILLIAM W. APPLETON,	RICHARD H. DERBY, M.D.

Committee on Manual Training.

D. MAITLAND ARMSTRONG,	EGERTON L. WINTHROP,
FRED'K DE PEYSTER FOSTER,	THOMAS N. RHINELANDER.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, *Emeritus Principal.*
 EVERETT B. TEWKSBURY, *Principal.*

Literary Department.

CLARA BOOMHOUR,	NAOMI BOOMHOUR,
MARY B. SCHOONMAKER,	IRENE SCOFIELD,
MARGARET A. MACANN,	JEAN Y. AYER,
DORA M. ROBINSON,	GEORGE M. WEIMAR,
MARY FITCH HUME,	WALTER F. NUTT.

Music Department.

HANNAH A. BABCOCK, <i>Director.</i>	EVA E. KERR,
JULIA S. LOOMIS,	MARY BRUCE ALLEN,
PAULINE FARRINGTON,	HELEN CORY.

Tuning.

FREDERICK WINKLEMAN.

Kindergarten.

NAOMI BOOMHOUR.

Manual Training and Home Science.

RUDOLPH MUSSEHL,	DANIEL MCCLINTOCK,
MARY B. SCHOONMAKER,	FRANCES A. WARD,
JENNIE DICKEY,	ELIZABETH A. H. DEAN.

Administrative Department.

DWIGHT L. HUBBARD, M.D.,	. . . . .	<i>Attending Physician.</i>
ANNA L. PHIPPS,	. . . . .	<i>Matron.</i>
L. ADELLE ROGERS,	. . . . .	<i>Matron.</i>
ZOE KNAPP,	. . . . .	<i>Stenographer and Librarian.</i>
MARGARET P. FROST,	. . . . .	<i>Accountant.</i>
ALICE HATCHMAN,	. . . . .	<i>Assistant.</i>
HANNAH M. RODNEY,	. . . . .	<i>Assistant.</i>

SEVENTY-FIRST ANNUAL REPORT
OF
THE NEW YORK INSTITUTION
FOR THE BLIND.

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1906.

The whole number of pupils during the last year was 178.

The report of the Principal, which gives much interesting information relating to the work of the school, is annexed. There is also annexed a paper by Wm. B. Wait, Em. Prin., embracing the results of some studies concerning the blind people dependent upon public charge in the State of New York in the years 1879, 1895 and 1905. The object of these inquiries was to obtain data which might throw light upon the education of the blind, and other matters to which the loss of sight gives rise, and the paper presents many phases of the subject in an interesting and instructive manner.

The following is a summarized statement of the moneys received and expended:

CURRENT ACCOUNT.

Balance September 30, 1905.....	\$5,910.90	
Current receipts	149,447.33	
	<hr/>	\$155,358.23
Current expenditures	\$152,546.77	
Cash balance September 30, 1906	2,811.46	
	<hr/>	\$155,358.23

INVESTMENT FUND ACCOUNT.

Balance September 30, 1905.....	\$88,582.86	
Receipts—		
Legacies	12,812.77	
Interest and rents.....	13,947.65	
Donations	5,840.00	
Bond and mortgage.....	60,000.00	
	<hr/>	\$181,183.28
Payments—		
Taxes and assessments	\$10,950.57	
Transferred to current account.....	22,000.00	
Bond and mortgage.....	68,000.00	
Real estate	2,457.32	
Legal expenses.....	3,336.52	
Balance	74,438.87	
	<hr/>	\$181,183.28

BUILDING FUND ACCOUNT.

Balance September 30, 1905.....	\$13,465.01	
Interest	407.81	
	<hr/>	\$13,872.82
Balance September 30, 1906		\$13,872.82

LIBRARY FUND.

Balance September 30, 1905.....	\$3,112.45	
Interest and cash received	590.44	
Mortgages from Miller legacy, placed to credit of library fund	84,000.00	
	<hr/>	\$87,702.89

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1906:

Miles R. Burke.....	\$2,000.00	Stephen V. Albro.....	\$428.57
Jane Van Cortland.....	300.00	John Penfold.....	470.00
Isaac Bullard.....	101.66	Madam Jumel.....	5,000.00
Elizabeth Bayley.....	100.00	Mrs. Steers	34.66
John Jacob Astor.....	5,000.00	Thomas Garner.....	1,410.00
William Bean.....	500.00	Elizabeth Magee.....	534.00
Peter G. Stuyvesant.....	3,000.00	Chauncey and Henry Rose..	5,000 00
John Horsburgh.....	5,000.00	John J. Phelps	2,350.00
Elizabeth Demilt.....	5,000.00	Rebecca Elting.....	100.00
Sarah Demilt.....	2,000 00	Gerard Martins.....	500.00
C. D. Betts.....	40.00	Regina Horstein.....	250.00
Sarah Penny	500.00	John Alstyne.....	10,320.44
Sarah Bunce.....	500.00	Elizabeth and Sarah Wooley.	5,984.83
Elizabeth Idley.....	196.00	Benjamin Nathan.....	1,000.00
Samuel S. Howland.....	1,000.00	Thomas M. Taylor.....	6,151.94
William Howe.....	2,985.14	Simeon Abrahams.....	5,052 70
Margaret Fritz.....	100.00	James Peter Van Horn.....	20,000.00
James McBride.....	500.00	Caleb Swan	500 00
Charles E. Cornell.....	521.96	Mrs. A. E. Schermerhorn ..	10,000.00
Charles E. Deming.....	50.00	Henry H. Munsell.....	3,396.32
Mrs. De Witt Clinton.....	200.00	Thomas C. Chardevoyne....	5,000.00
W. Brown	465.00	William Dennistoun.....	11,892.77
Elizabeth Gelston.....	1,000.00	William B. Astor	5,000.00
Robert J. Murray.....	500.00	Benjamin F. Wheelwright..	1,000.00
Seth Grosvenor.....	10,000.00	George T. Hewlett, executor.	500 00
Elijah Withington.....	100.00	J. L. (of Liverpool, England)	25.00
Benjamin F. Butler.....	812.49	Ephraim Holbrook.....	39,458.16
Frissel Fund.....	2,000.00	Mrs. Emma B. Corning....	5,000.00
Simeon V. Sickles.....	6,561.87	Eliza Mott	1,475 54
Anson G. Phelps.....	5,675.68	Maria M. Hobby	2,509.82
Thomas Reilly.....	2,254.84	Daniel Marley.....	1,749.30
Elizabeth Van Tuyle.....	100.00	Henry E. Robinson.....	6,000.00
Thomas Eggleston.....	2,000.00	Henry Schade	20.00
Sarah A. Riley.....	100.00	Caroline Goff.....	4,161.59
William E. Saunders	725.84	Catherine P. Johnston.....	530.00
Thomas Eddy	1,027.50	Mrs. Emma Strecker.....	12,221.66
Robert C. Goodhue.....	1,000.00	Eli Robbins.....	5,000.00
Jonathan C. Bartlett.....	190.00	Margaret Burr.....	10,011.11

Mary Burr	\$10,611.11	William Clymer.....	\$2,000.00
Samuel Willetts.....	5,045.00	Julia L. Peyton.....	1,000 00
Roosevelt & Sons.....	45.00	Amos R. Eno.....	5,000.00
Augustus Schell	5,000.00	Clarissa L. Crane.....	1,000.00
James Kelly.....	5,000.00	Leopold Boscowitz.....	1,000.00
George Merrill	40.00	Emeline S. Nichols	5,000.00
William B. and Leonora S.		Margaret Salisbury.....	100.00
Bolles	2,949.11	Sarah B. Munsell	477.56
Edward B. Underhill.....	500.00	Edward L. Beadle.....	4,303.99
Harriet Gross	1,000.00	Cecelia J. Loux.....	2,000.00
Mary Hopeton Drake.....	2,340.00	Mrs. E. Douglas Smith.....	40.00
George Dockstader	325.00	William C. Schermerhorn...	10,000.00
Mary Rogers.....	1,000.00	Mary J. Walker.....	24,193.76
Polly Dean.....	500.00	Sarah Schermerhorn Estate.	5,137.50
John Delaplaine	302.99	Mary J. Walker Estate.....	1,222.32
Abby A. Coates Winsor	1,000.00	F. Augs. Schermerhorn (for	
Harriet Flint.....	1,776.74	building fund).....	10,000.00
Maria C. Robbins.....	10,000.00	Peter Marié's Estate.....	3,145 47
Cash (sundry donations)....	133.18	Eli Specht	2,816.17
Julia A. Delaplaine.....	38,842.25	Catherine Talman.....	4,996.60
Mary E. Brandish.....	89.40	Mrs. Annie Stewart Miller	
Thomas W. Strong.....	1,893.00	(Mortgages under Legacy)	84,000.00
Maria Moffett.....	14,112.21	F. Augustus Schermerhorn	
Maria Moffett, other stocks..	2,800 00	(for pipe organ).....	5,840.00
John Vanderbilt.....	25.00		

Of the funds thus received there were invested in bonds, secured by mortgage on real estate in this city, one hundred and twenty-two thousand dollars (\$122,000). A portion of the fund, amounting to seventy-four thousand four hundred and thirty-eight dollars and eighty-seven cents (\$74,438.87), is on deposit in the Union Trust Company. The remainder of the fund has been applied in such ways as the Managers have thought would best promote the educational work for which the Institution was founded, and secure the financial position and the physical conditions which are essential to the success and stability of the Institution.

The Managers desire gratefully to acknowledge the receipt from the estate of Mrs. Annie Stewart Miller of mortgages, the face value of which is eighty-four thousand dollars (\$84,000), which have been placed in the Library Fund. This addition to the resources for the production of embossed books and of the special apparatus necessary for writing and printing tangible

literature will greatly strengthen the educational facilities of the Institution, increase the variety and extend the range of textual, scientific and literary works to which our pupils should have access.

The Managers also gratefully acknowledge the receipt of two thousand eight hundred and sixteen dollars and seventeen cents (\$2,816.17) from the estate of Eli Specht, and also four thousand nine hundred and ninety-six dollars and sixty cents (\$4,996.60) from the estate of Catherine Talman, which has been added to the Legacy Fund.

Owing to the marked and unavoidable increase in the scale of wages and of the cost of living generally, the Managers feel constrained to ask your honorable body for an increase in the per capita compensation for State pupils from \$300 to \$350 per capita for the ensuing fiscal year.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGS. SCHERMERHORN, *President*.

CHARLES H. MARSHALL, *Recording Secretary*.

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGS. SCHERMERHORN.

Sworn to before me this 19th day }
of December, 1906. }

FLOYD PECK,

Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1906.

<i>Dr.</i>		<i>Cr.</i>	
CURRENT FUND.			
Balance, September 30, 1905.....	\$5,910.90	By cash paid for:	
Received from:		Supplies.....	\$12,428.59
State of New York.....	\$28,807.06	Salaries and wages.....	33,085.81
State of New Jersey.....	5,407.10	Clothing and dry goods.....	2,115.94
New York City.....	1,762.50	Furniture and fixtures.....	3,127.48
Music and instruction.....	193.50	Principal's fund.....	3,800.00
Clothing, etc.....	28.56	Repairs and improvements.....	3,581.43
Supplies.....	57.77	Traveling.....	39.01
Petty account.....	225.42	Electricity.....	1.80
New York County.....	2,785.48	Gas.....	851.30
Kings County.....	1,255.21	Music and instruction.....	3,619.96
Queens County.....	249.99	Manual training.....	1,128.47
Suffolk County.....	50.00	Taxes.....	2,837.40
Putnam County.....	47.67	Legal expense.....	3,404.70
Investment fund.....	106,744.41	Petty account.....	1,576.53
Manual training.....	940.68	Drugs and medicines.....	101.12
Interest.....	139.05	Fuel.....	2,276.74
Furniture and fixtures.....	52.93	Assessments.....	8,113.17
Principal's fund.....	700.00	Bond and mortgage.....	68,000.00
		Real estate.....	2,457.32
	149,447.33		\$152,546.77
		Balance, September 30, 1906.....	2,811.46

\$155,358.23

New York, December 4, 1906.

(Signed)

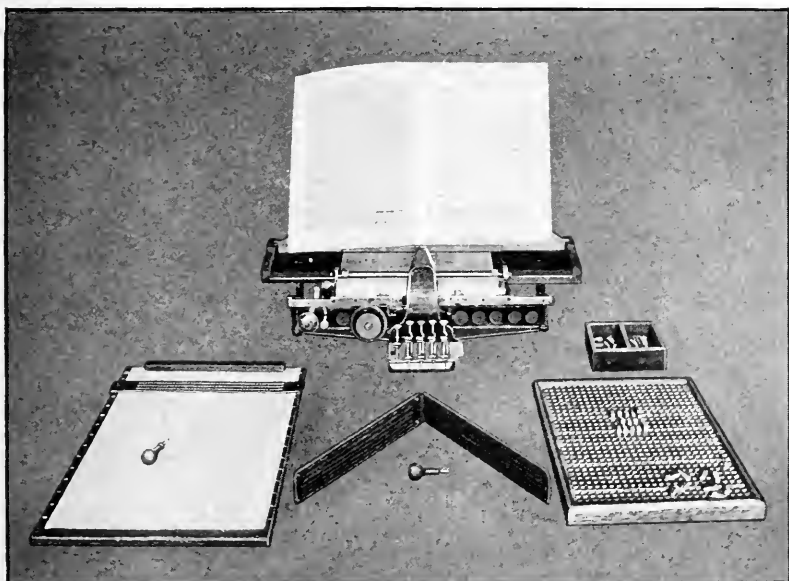
HOWLAND DAVIS, Treasurer.

The foregoing account has been compared with vouchers and accounts and certified to be correct by Townsend & Dix, Accountants and Auditors.

(Signed)

JOHN M. BOWERS,
F. AUGS. SCHERMERHORN, } Finance Committee.

Kleidograph for Embossed Writing.



Desk Writing Tablet.

Pocket Tablet.

Frame and Type for Mathematics.

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1906:

Number of Pupils September 30, 1905.....	145
Admitted during the year.....	33
Whole number instructed.....	178
Reductions.....	22
Number remaining.....	156

The work of this year shows that we have not been at a standstill. Steady advancement has been made in the upward development founded on a broad and permanent basis. As the Regents of the University of the State of New York have altered and improved its organization and requirements as set forth in their syllabus, so have we adapted our work to the new conditions most willingly and profitably. The English work has long since embraced the four years' high-school course, but it is now better systematized and graded from the kindergarten through the high school. The Latin course has advanced year by year until now there are two classes, one in its second and the other in its fourth year work. There are two classes in German, first and third year, and a second year class in French.

In manual training the work has been of the same nature as in the past few years, yet so much extended that a special room has been equipped for boys' classes in cord, raffia and reed, and an extra teacher provided for the girls.

A great uplift to the whole school was in the gift of a new pipe organ, presented by the President of the Board of Managers, Mr. F. Augustus Schermerhorn. The old organ had served faithfully and well thirty-five years of submission to the

Fellow of the American College of Musicians, Fellow of the American Guild of Organists, and church organist and choir director in Decatur, Ala.; Mr. Enderlin, graduated in '98, is an Associate of the American College of Musicians and proprietor and head of a school of music in Brooklyn; and Mr. Ackerman, graduated in '99, is an Associate and Fellow of the American College of Musicians, Associate of the American Guild of Organists, and church organist in Goshen, N. Y. Mr. Enderlin became an Associate and Mr. Ackerman and Mr. Tschudi both Associates and Fellows in the American College of Musicians while students at this Institution.

Last June one pupil passed the examination in acoustics in the American College of Musicians, seven passed in counterpoint, five receiving honors, and one completed the examinations for Associateship by passing the piano demonstrative tests. The Associateship requirements include written examinations on seven theoretic subjects, a demonstration at the piano of technical skill, and the performance of pieces selected by the examiners from the works of Bach, Mozart, Beethoven, Mendelssohn, Hiller, Schumann, Chopin and Liszt.

Up to the present time 51 of our pupils have passed 240 examinations of the American College of Musicians, 225 of these being on theoretic subjects and 15 demonstrative (9 organ and 6 piano). Of these, 13 successfully passed all the examinations necessary for Associateship, and 2 also attained Fellowship credentials, 5 receiving "honors"—that is, the general average of each was 90 per cent. or above.

Following this report are two programmes, one a sample of music recitals given during the school year, and the other of the Anniversary Exercises.

The acquisition of much new apparatus for the gymnasium has so changed the kind and quality of physical exercise that the term "physical culture" has replaced the term "calisthenics," as the new kind of training is an extension of the old. The equipment consists of fifteen chest weights, six low parallel bars, high parallel bars, horizontal bar, rope ladder, two horizontal ladders, each nineteen feet long, three climbing poles, three

climbing ropes, two trapezes, two pairs of flying rings, punchbag, dumbbells and wands, apparatus for high jump, apparatus for measuring and weighing, and eight mats, each six by fifteen feet and one and one-half inches thick.

Physical culture has no need of arguments to maintain its place in the educational system of any country; and that it is especially needful for the blind is obvious.

The blind child is barred from many activities of work and play which give exercise. To supplement the activity of their daily lives, well organized physical training is indispensable. More than the child who sees, the blind child needs to be taught ease and grace of bodily movements, how to stand erect, and how to run, jump and play. The exercises of the gymnasium disclose to the blind a new world of powers of the body. new joys in the use of those powers.

The benefits of exercise are not only physical, but mental and moral. Exercise gives him new facts about the physical world, new sensations, new perceptions, new conceptions, all material for the development of his imagination. By exercise he gains self-confidence, self-reliance, control of his mind and body, and a revelation of what a powerful part the will may play in the exercise of both.

Since physical culture is as beneficial for the girls as for the boys, equal advantages are given to both. Every day, four days in the week for the oldest and five for the youngest, every boy and girl devotes to physical culture one period, varying from thirty to sixty minutes. Two teachers are especially engaged for this work, one a woman, resident at the Institution, and the other a man, non-resident.

On special physical examination the condition of the pupils was found to be excellent. In the gymnasium they showed that as a whole they have good physiques, and from the beginning were fearless and ambitious in learning the use of apparatus. Space and distance, especially of height and depth, as conceived by those pupils who are totally blind, and have always been so, is naturally incomplete and inaccurate; hence, general absence of fear of falling. They have shown surprising aptitude in grasping

the idea of the use of the different kinds of apparatus, such as horizontal bar, parallel bars, climbing poles and ropes, standing high jump, rings and trapeze. Without ever having tried vaulting before, almost all the boys could do it at the first lesson. Many vaulted over four feet, and two cleared five feet four and five inches. The teachers who saw the beginning of the work last spring, and the new teachers who have been engaged for the special work of physical culture this year, have expressed surprise and pleasure at what the pupils could do and the prospects of future development. The good results of the extension of physical culture on the health, happiness, intellectual attainments and character are incalculable.

Closely connected with the equipment of the gymnasium and the health of the school is the replacing of iron bathtubs by shower-baths for both pupils and teachers. The capacity of the bathrooms has been more than doubled, less time is needed for bathing, and the sanitary arrangement is in every way superior to the old. The general health of the school for the year has been good.

Visitors have shown especial interest in the work done in Point Print writing and typewriting. Perhaps in no other school has so much attention been paid to these branches of education, and there may be more than one reason for it. It is a matter of history that the New York Point System for literature and music, the Point Print tablet and stylus, the kleidograph and stereograph, were all invented by Mr. William B. Wait, Principal Emeritus of this Institution, and that the above-named machines for writing the system are made here. (Cuts of these machines accompany this report.) All pupils, from the youngest to the oldest, learn to read and write this system, and as they advance in their work facility in reading and writing are increasingly indispensable, not only in English and music, but also in foreign languages. They are first taught the letters by means of the peg-boards, in the holes of which pegs can be arranged in any combination and easily removed by the pupil. After the letters are learned the pupil is ready to be transferred to a primer, and his progress depends on his age and ability.

Fair ability to read at least simple words is a prerequisite to instruction in tablet-writing. Having mastered the tablet-writing, the pupil is then ready for the kleidograph. There is always at least one class in both tablet-writing and kleidograph-writing. Without a knowledge of these means of writing the work of the classroom in the literary and music departments would be much handicapped. Tablets and stylets are loaned the pupils a day at a time for practice outside of class, and the studios in which the most advanced pupils study are equipped with kleidographs, one for each pupil.

Without typewriting machines, the Regents examination for our pupils would be impossible, for even with a large force of teachers the demand for amanuenses would often far exceed the number available. We have thirty-seven machines in every respect like those used by people with sight. As soon as the students are old enough they are taught typewriting, and for that purpose there are three typewriting classes of different grades meeting one period each day five days in the week. All classes prepared in subjects for Regents examinations are given tests in the typewriting room from time to time throughout the year. The record of Regents examinations for the past year is as follows:

Number of examination days.....	9
Pupils participating.....	66
Subjects covered.....	20
Answer papers written.....	166
Answer papers claimed.....	95
Papers allowed by Regents.....	94

The following table gives the results of examinations held from 1900 to 1906, inclusive:

	<i>No.</i> <i>examined.</i>	<i>No.</i> <i>claimed.</i>	<i>No.</i> <i>allowed.</i>	<i>Per cent.</i> <i>claimed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>claimed</i>
1900.....	149	109	109	73.16	73.16	100
1901.....	118	76	75	64.41	63.56	98.68
1902.....	204	151	150	74.02	73.53	99.34
1903.....	137	114	114	83.21	83.21	100
1904.....	157	121	121	77.07	77.07	100
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
	<u>1,149</u>	<u>839</u>	<u>832</u>	<u>..</u>	<u>..</u>	<u>..</u>
Average per cent. for seven years.....				72.64	72.10	99.24

The following is a list of pupils who have received certificates from the Regents :

PRELIMINARY CERTIFICATES.

Isadore Cohen,	William E. Moore,	Doretta Britton,
Louis Gold,	George Winter,	Loretta Butler,
Walter Baker,	Clara Crampton,	Margaret R. Hogan,
George W. Stone,	Emily T. Heil,	Mary Moran,
George M. Carmody,	Sarah Steinburg,	Violet I. Scott,
C. Arthur Meinert,	Lucy Williams,	Lena D. Vogt.

12 COUNT CERTIFICATES.

Walter Baker,	William E. Moore,	Loretta Butler,
George M. Carmody,	George Winter,	Margaret R. Hogan

24 COUNT CERTIFICATES.

Walter Baker,	William E. Moore, Honor,	Loretta Butler,
George M. Carmody,	George Winter,	Margaret R. Hogan.

36 COUNT CERTIFICATES.

Walter Baker,	William E. Moore,	Loretta Butler,
George M. Carmody,	George Winter,	Margaret R. Hogan.

48 COUNT ACADEMIC DIPLOMA.

George M. Carmody,	William E. Moore,	Loretta Butler,
	George Winter,	Margaret R. Hogan.

60 COUNT ACADEMIC DIPLOMA.

George M. Carmody, Honor,	Margaret R. Hogan.
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72 COUNT ADVANCED ACADEMIC DIPLOMA.

George M. Carmody, Honor,	Margaret R. Hogan.
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During the month of March Mr. Wait favored the school with a series of half-hour talks on the history of the development of education for the blind, with especial reference to the position of this Institution, the inception and growth of the New York Point System, which he invented for embossed literature and music, and the invention of the tablet, kleidograph and stereograph for writing the system. All the pupils, both young and old, as well as the teachers and officers, showed enthusiastic interest and appreciation. Mr. Wait's forty-five years' service in the work made it possible for him to give information that could be obtained from no other source, and the fact that he had figured conspicuously in the development of education and

educational methods for the blind in this country and other countries, gave vitality and authority to all he said and strengthened the pride and affection we have justly felt.

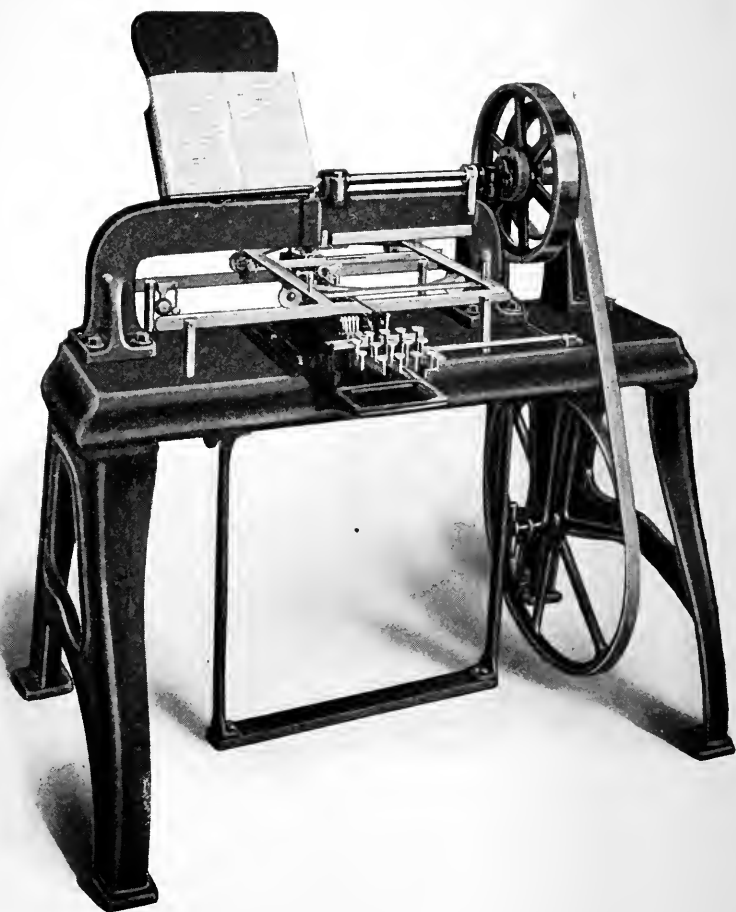
This year two of our teachers, the Misses Clara and Naomi Boomhour, left to retire from teaching. Miss Clara Boomhour, a graduate of Mount Holyoke College, came to the Institution in 1872, and Miss Naomi Boomhour was graduated from Madame Krause's course in Kindergarten and came to the Institution in 1880. Both these teachers, during their many years of service, showed the fundamental sterling qualities of character and intellect that commend people for continuance in office. Their work demanded patience, care of details, watchful supervision, persistence and power in getting good results, often in the face of great discouragements. All these qualities they lavished upon the work, and they were ever devoted to the interests of the Institution and its pupils. Their resignation was much regretted.

Another who left us this year, after many years of service, is Miss Hannah M. Rodney. She entered this Institution as a pupil May 9, 1847. After completing her studies she taught knitting and crocheting, and in recent years held a position of assistant in the reception room, in which capacity, on Visitors Day, she acted as escort about the building. She was conscientious in the performance of her duties, and always had with her some piece of handiwork for spare moments. She was well known to everybody in the school and made many friends outside. We miss her genial personality.

I would like to commend the teachers and officers for faithfulness in the discharge of their duties, and for their coöperation in the endeavor to raise the standard of work as shown by results in Regents examinations, the pupils for their good conduct and success in their studies, and all those whose work is an indispensable supplement to the main purpose of the Institution, the education of blind children.

Respectfully submitted,

EVERETT B. TEWKSBURY, *Principal*.



STEREOGRAPH FOR EMBOSSING METAL PLATES USED IN PRINTING.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz.:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1904 for six years ending June 30, 1904, and under 1906 for the eight years ending June 30, 1906. The figures for the State were not available for later than 1904.

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>	<i>Inst.</i>	<i>1898.</i>	<i>1906.</i>	<i>State.</i>	<i>Inst.</i>	<i>1898.</i>	<i>1906.</i>	<i>State.</i>	<i>Inst.</i>	<i>1898.</i>	<i>1906.</i>
Reading.....	96	97	95	83	96	97	95	83	100	100	100	100
Writing.....	90	94	97	100	90	94	97	100	100	100	100	100
Spelling.....	61	72	72	77	59	71	71	77	96	99	99	99
Elementary English ..	57	68	54	68	51	58	54	62	89	84	100	91
Arithmetic	55	62	69	63	52	60	69	63	96	97	100	100
Geography	58	66	74	61	53	61	74	61	91	93	100	100
Advanced arithmetic .	46	55	52	36	34	45	52	36	70	79	100	100
Advanced English....	51	66	34	49	38	49	33	49	73	75	97	100
English composition..	74	78	92	87	60	58	92	87	81	74	100	100
Rhetoric.....	70	79	93	73	58	56	84	73	82	71	92	100
American literature...	84	..	86	..	74	..	85	87	87	..	100	..
Physics	58	74	64	65	40	66	64	65	67	89	100	100
Physiology & Hygiene.	61	70	64	58	53	65	64	68	86	92	100	100
United States history..	63	73	74	81	53	63	74	81	85	86	100	100
N. Y. State history...	72	..	39	..	58	..	35	..	81	..	89	..
Roman history.....	85	84	100	63	72	74	100	63	85	88	100	100
English history	73	78	83	60	58	65	83	60	80	84	100	100
Physical geography...	72	72	87	65	63	64	87	65	88	89	100	100
Geology	79	86	70	100	68	77	69	100	85	90	99	100
Algebra	72	71	100	67	70	69	100	67	98	97	100	100
English literature ....	..	92	..	71	..	83	..	71	..	90	..	100
Civics .....	..	75	..	52	..	63	..	52	..	85	..	100
General history .....	..	85	..	83	..	76	..	83	..	89	..	100
Geometry .....	..	67	..	87	..	60	..	87	..	91	..	100
Advanced U. S. history ..	..	73	..	69	..	55	..	64	..	75	..	93
Psychology .....	..	87	..	82	..	72	..	82	..	82	..	100
American selections ..	..	88	..	60	..	75	..	60	..	85	..	100
Advanced Eng. comp... ..	..	80	..	90	..	50	..	90	..	62	..	100
English selections....	..	88	..	100	..	73	..	100	..	84	..	100
Home science.....	..	68	..	100	..	3	..	100	..	5	..	100
English reading.....	..	88	..	100	..	75	..	100	..	85	..	100
Astronomy .....	..	85	..	100	..	75	..	100	..	91	..	100
Latin .....	..	69	..	91	..	64	..	91	..	93	..	100
Greek history.....	..	85	..	91	..	79	..	91	..	93	..	100
Hist. of Am. literature ..	..	90	..	100	..	70	..	100	..	77	..	100
Business English ....	..	77	..	100	..	34	..	100	..	44	..	100
Com. geography .....	..	75	..	100	..	53	..	100	..	70	..	100
Economics .....	..	85	..	100	..	71	..	100	..	84	..	100
German, 1st year.....	..	75	..	78	..	68	..	78	..	91	..	100
German, 2d year.....	..	76	..	100	..	66	..	100	..	87	..	100
Medieval history.....	..	80	..	82	..	75	..	82	..	85	..	100
Cæsar's Commentaries ..	..	78	..	100	..	70	..	100	..	90	..	100
Eneid.....	..	89	..	88	..	79	..	88	..	89	..	100
English, 1st year.....	..	69	..	54	..	57	..	54	..	82	..	100
English, 2d year.....	..	81	..	70	..	69	..	69	..	85	..	99
Average.....	69	78	75	79	60	65	74	79	86	83	99	99

MUSIC RECITAL, MAY 30, 1906.

1. CHORUS, - - - Fairy Song, - - - *Agnes Zimmerman*
Accompanied by ISADORE COHEN.
2. PIANO, - - - Shepherd's Song, - - - - *F. Behr*
GEORGE CALLAN.
3. PIANO, - - - Andante from Sonatina, - - *W. A. Mozart*
JOSEPH REICHHARD.
4. PIANO, - - - - Waltz, - - - - *A. Ehmant*
WILLIAM LINDNER.
5. PIANO, - - "On the Heights," A Romance, - - *C. Hoffman*
DORA BRITTON.
6. PIANO, - - - Andante from Sonata No. 1, - *W. A. Mozart*
ESTHER SCHWARTZ.
7. JUNIOR SINGING CLASS,
 - a. Whenever a Little Child is Born, - *H. N. Allen*
 - b. The Rain Song, - - - - *C. Reinecke*
8. PIANO, - - Song Without Words, No. 1, - *F. Mendelssohn*
GEORGE WINTER.
9. PIANO, - - - Bourrée in D, - - - - *J. S. Bach*
LENA D. VOGT.
10. PIANO, - - Andante from C Major Sonata, - *W. A. Mozart*
LOUIS GOLD.
11. PIANO, - - - Drawing-Room Flower, - - - *F. Spindler*
HARRY KLEIN.
12. PIANO, - - - Liebesträume, No. 2, - - - - *F. Liszt*
VIOLET I. SCOTT.
13. CHORUS, - - Forget-Me-Not, a Vocal Gavotte, - *Giese-Baier*
Accompanied by GEORGE M. CARMODY.

PROGRAMME OF THE ANNIVERSARY EXERCISES
HELD MAY 19, 1906.

- I. CHORUS, - The Miller's Wooing, - - *E. Faning*
Accompanied by LOUIS GOLD.
- II. PIANO, Minuetto from Sonatina, Op. 49, No. 2. *L. Beethoven*
WILLIAM BRANDT.
- III. EXERCISE IN WRITING AND READING,
With point tablets, kleidographs and typewriters.
- IV. JUNIOR SINGING CLASS:
 - a. I Had a Little Pony, - . - - *H. N. Bartlett*
 - b. When the Little Children Sleep, - - - *C. Reinecke*
 - c. The Dandelion, - - - - *G. W. Chadwick*
 - d. Storch, Storch, Steiner, - - - *German Folk-Song*
 Accompanied by LENA D. VOGT.
- V. PIANO, Gavotte Humoresque, Op. 17, No. 1, - *E. Schuett*
ALBERT NABENHAUER.
- VI. CALISTHENICS, - Girls.
Accompanied by ELIZABETH PAYNE.
- VII. CHORUS, - - Fairy Song, - - - *A. Zimmerman*
Accompanied by ISADORE COHEN.
- VIII. EXERCISE IN GEOGRAPHY.
- IX. PIANO, - Nocturne, Op. 9, No. 2, - - *F. Chopin*
LORETTA E. BUTLER.
- X. CHORUS, Forget-Me-Not, a Vocal Gavotte, - *Giese-Baier*
Accompanied by GEORGE M. CARMODY.
- XI. CALISTHENICS, - Boys.
Accompanied by LOUIS GOLD.
- XII. PIANO, - - Mazurka, Op. 50, No. 1, - - *F. Chopin*
VIOLET I. SCOTT.
- XIII. EXERCISE IN ARITHMETIC.
- XIV. PIANO, Prelude and Fugue in D, from the
"Well-Tempered Clavichord," - - *J. S. Bach*
GEORGE M. CARMODY.
- XV. CHORUS, Song of the Children of Japhet, from the
"Tower of Babel," - - *A. Rubinstein*
Accompanied by VIOLET I. SCOTT.

Three Special Studies in the Sociology of the Blind.

BY WILLIAM B. WAIT, EMERITUS PRINCIPAL.

With the purpose of securing data that might be of value in solving the problems to which the loss of the sense of sight gives rise, three enumerations have been made of adult blind people in the care of the county, town and city authorities of this State.

These three inquiries were made in the autumn of the years 1879, 1895, and 1905. The interval between the first and second inquiry was sixteen years, that between the second and third was ten years, and that between the first and third was twenty-six years. In each case the information was courteously supplied by the authorities upon identical forms.

TABLE 1.

NUMBER OF BLIND PEOPLE IN THE ALMSHOUSES OF THE SEVERAL COUNTIES.

	1879	1895	1905		1879	1895	1905
Albany	5	2	..	Oneida.....	9	6	9
Allegany.....	1	5	..	Onondaga.....	7	3	6
Broome.....	7	1	5	Ontario.....	2	1	2
Cattaraugus ..	..	2	..	Orange.....	6	4	6
Cayuga.....	1	4	5	Orleans.....	4	3	6
Chautauqua....	5	4	3	Oswego.....	3	5	2
Chemung.....	2	4	4	Otsego.....	1	3	3
Chenango.....	4	3	4	Putnam.....	2	4	1
Clinton.....	2	6	3	Queens.....	3	..	..
Columbia.....	6	2	1	Rensselaer....	2	8	6
Cortland.....	6	3	1	Richmond.....	1	2	..
Delaware.....	1	4	3	Rockland.....	1	2	..
Dutchess.....	5	1	6	Saratoga.....	3	..	1
Erie.....	8	6	16	Seneca.....	..	..	..
Essex.....	6	2	1	Schoharie.....	1	2	2
Franklin.....	..	4	..	Schenectady...	3	..	1
Fulton.....	1	1	1	Schuyler.....	..	1	..
Genesee.....	..	1	3	Suffolk.....	2	4	7
Greene.....	2	..	2	Sullivan.....	2	2	1
Hamilton.....	..	..	..	Steuben.....	3	1	3
Herkimer.....	..	2	5	St. Lawrence...	5	4	2
Jefferson.....	3	4	4	Tioga.....	..	..	..
Kings.....	16	19	47	Tompkins.....	1	..	3
Lewis.....	1	1	1	Ulster.....	8	5	5
Livingston....	4	2	4	Warren.....	3	4	2
Madison.....	1	2	5	Washington....	3	2	1
Monroe.....	18	3	7	Wayne.....	1	2	..
Montgomery...	5	4	1	Westchester...	3	2	..
Nassau.....	..	..	1	Wyoming.....	1	1	1
New York.....	112	112	153	Yates.....	2	..	3
Niagara.....	3	1	2	.....	..	..	..
Total					307	276	361

TABLE 2.
AGE AT WHICH SIGHT WAS LOST.

	1879	1895	1905
At birth.	14	9	11
Between 1 and 10.	9	13	8
Between 10 and 20.	14	10	14
Between 20 and 30.	30	19	15
Between 30 and 40.	44	34	43
Between 40 and 50.	53	35	61
Between 50 and 60.	57	42	77
Between 60 and 70.	46	36	61
Between 70 and 80.	26	33	47
Between 80 and 90.	14	8	11
Between 90 and 100. ....	..	..	1
Between 100 and 110. ....	..	1	..
Total.	307	240	349
Not given. ....	..	36	12
Total.	307	276	361

Of the whole number, the percentage known to have lost their sight under twenty years of age was:

In 1879.	12.05 per cent.
In 1895.	11.59 per cent.
In 1905.	9.14 per cent.

TABLE 3.
NUMBER IN EACH DECADE OF LIFE.

	1879	1895	1905
Under 10 years of age. ....	..	1	..
Between 10 and 20.	3	1	4
Between 20 and 30.	12	13	8
Between 30 and 40.	22	26	12
Between 40 and 50.	44	28	46
Between 50 and 60.	64	45	65
Between 60 and 70.	69	53	85
Between 70 and 80.	66	58	97
Between 80 and 90.	23	20	32
Between 90 and 100.	4	3	4
Between 110 and 120. ....	..	1	..
Total.	307	249	353
Not given. ....	..	27	8
Total.	307	276	361

TABLE 4.

PERIOD OF ATTENDANCE AT SCHOOL.

	<u>1879</u>		<u>1895</u>		<u>1905</u>	
	<i>School for Seeing.</i>	<i>School for Blind.</i>	<i>School for Seeing.</i>	<i>School for Blind.</i>	<i>School for Seeing.</i>	<i>School for Blind.</i>
1 year	10	..	6	..	2	4
2 years	13	3	9	..	4	4
3 years	21	1	24	1	14	2
4 years	20	5	12	..	16	1
5 years	24	2	18	4	14	3
6 years	17	4	22	3	25	3
7 years	11	3	15	3	10	2
8 years	16	2	21	1	13	..
9 years	8	1	5	2	18	1
10 years	14	..	6	2	25	..
11 years .....	..	..	1	..	3	1
12 years	2	..	3	1	43	..
14 years	3	..	1	..	20	..
15 years .....	..	..	2	..	10	..
16 years .....	..	..	1	..	6	..
	<u>159</u>	<u>21</u>	<u>146</u>	<u>17</u>	<u>223</u>	<u>21</u>

AVERAGE PERIOD OF ATTENDANCE.

In 1879.....	Seeing schools, 5.6 years	Blind schools, 5.2 years
In 1895.....	Seeing schools, 5.8 years	Blind schools, 7 years
In 1905.....	Seeing schools, 8.9 years	Blind schools, 4.2 years

Number who never attended any school, 1879, 146, or 47.5 per cent.

Number who never attended any school, 1895, 130, or 47.1 per cent.

Number who never attended any school, 1905, 121, or 33.5 per cent.

TABLE 3.

OCCUPATIONS BEFORE LOSING SIGHT.

	1879		1895		1905	
	Men.	Women.	Men.	Women.	Men.	Women.
Artificial flower maker.....	..	1	..	..	..	..
Artist	1	..	2	..	3	..
Baker	1	..	3	..	3	..
Blacksmith	4	..	5	..	4	..
Butcher	1	..	3	..	4	..
Boatman	1	..	..	..	..	..
Boat Captain.....	..	..	1	..	..	..
Brass Finisher.....	..	..	1	..	..	..
Brush Maker .....	..	..	1	..	..	..
Box Maker .....	..	..	1	..	..	..
Bookkeeper.....	..	..	..	..	3	..
Bartender .....	..	..	..	..	2	..
Carpenter	2	..	3	..	5	..
Contractor	1	..	..	..	..	..
Cloth Presser.....	1	..	..	..	..	..
Cooper	2	..	3	..	2	..
Clerk	1	..	..	..	3	..
Coach Maker .....	..	..	1	..	..	..
Cigar Maker.....	..	..	1	..	1	..
Cooks .....	..	..	..	4	..	1
Drover	1	..	..	..	..	..
Druggist	1	..	..	..	1	..
Driver. ....	..	..	2	..	5	..
Dyer .....	..	..	1	..	..	..
Dock Builder .....	..	..	..	..	1	..
Dealer in Horses.....	..	..	..	..	1	..
Dressmaker .....	..	..	..	2	..	..
Engineer .....	..	..	1	..	4	..
Fireman	1	..	..	..	..	..
Farmer .....	..	..	12	..	5	..
Fisherman.....	..	..	1	..	..	..
Florist.....	..	..	1	..	..	..
Gilder .....	..	..	1	..	..	..
Grocer.....	..	..	1	..	..	..
Grinder. ....	..	..	..	..	1	..
Grain Business .....	..	..	..	..	1	..
Hack Driver.....	..	..	..	..	1	..
Hostler	1	..	..	..	..	..
Hotel Keeper .....	..	..	1	..	..	..
Housework .....	..	109	..	60	..	138

	1879		1895		1905	
	Men.	Women.	Men.	Women.	Men.	Women.
Iron Worker .....	..	..	1	..	3	..
Iron Moulder .....	..	..	..	..	1	..
Laborer	76	..	44	..	80	..
Letter Carrier	1	..	..	..	..	..
Longshoreman .....	..	..	..	..	1	..
Laundress .....	..	..	..	6	..	1
Mason	4	..	1	..	1	..
Miner	1	..	..	..	..	..
Moulder .....	..	..	1	..	1	..
Machinist .....	..	..	..	..	1	..
Oysterman	1	..	..	..	..	..
Painter	1	..	2	..	4	..
Plasterer	1	..	..	..	1	..
Peddler	1	..	4	..	1	..
Plumber .....	..	..	1	..	1	..
Piano Maker .....	..	..	1	..	..	..
Porter .....	..	..	..	..	1	..
Quarryman	2	..	1	..	2	..
Sailor	2	..	3	..	3	..
Stonecutter	3	..	..	..	..	..
Soldier	1	..	..	..	..	..
Ship Carpenter	1	..	..	..	..	..
Sailmaker	1	..	..	..	..	..
Shoemaker .....	..	..	2	..	2	..
School Teacher .....	..	..	1	..	..	..
Steamfitter .....	..	..	..	..	2	..
Salesman .....	..	..	..	..	1	..
Seaman .....	..	..	..	..	1	..
Seamstress .....	..	9	..	2	..	1
Ropemaker .....	..	..	..	..	1	..
Roofer .....	..	..	..	..	1	..
Tanner	18	..	..	..	..	..
Tinsmith	2	..	..	..	1	..
Tailor	4	..	4	..	14	..
Teamster	3	..	1	..	3	..
Typesetter .....	..	..	1	..	..	..
Typewriter .....	..	..	..	..	1	..
Type Rubber	1	..	..	..	..	..
Tailoress .....	..	1	..	1	..	1
Upholsterer .....	..	..	..	..	1	..
Violinist .....	..	..	1	..	..	..
Valet .....	..	..	..	..	1	..
Watchman	2	..	..	..	..	..
Weaver	1	..	1	..	..	..
Watchmaker	1	..	..	..	..	..
Waiter .....	..	..	..	..	3	..

By reference to Table 4 it will be seen that, so far as is known, the number who never attended any school was, in 1879, 146, or 47.5 per cent.; in 1895, 130, or 47.1 per cent., and in 1905, 121, or 33.5 per cent.

The number who attended school during the period of sight was, in 1879, 159, or 51.8 per cent.; in 1895, 146, or 52.9 per cent., and in 1905, 223, or 61.8 per cent.

The average period of attendance in schools for the blind was, in 1879, 5.2 years; in 1895, 7 years, and in 1905, 4.2 years.

The number who had attended schools for the seeing and schools for the blind was:

In 1879..... 12	Average period, 8.4 years
In 1895..... 3	Average period, 11.3 years
In 1905..... 5	Average period, 6.2 years

The number who have attended a school for the blind was:

In 1879	21
In 1895	17
In 1905	21

These facts when considered in connection with the work of the schools for the blind at New York City and at Batavia afford some valuable deductions.

Since the establishment of this Institution in 1831 as a school for the education of the blind, 2,071 young persons, most of whom entered in childhood, have gone out after receiving a suitable course of instruction. Besides these, 931 have gone out from the State School at Batavia, making a total of 3,002 who, having been well trained, well informed and usefully qualified, have returned to their places in the world, to do their part in the social and business relations of life. Of this large number, the great majority of whom, according to the expectation of life, are still living, *only 21* were public dependents in 1905, *the number in this class not having increased since 1879*, as shown in Table 4. During this interval the number of blind persons at public charge has increased from 307 to 361. These facts afford convincing proof of the real efficacy of the education of the young blind.

The history of those who have attended a school for the blind will show causes of dependence other than blindness, as

orphanage, early neglect, abandonment, the transmitted effects of alcohol and narcotics, epilepsy, mental and physical weakness, and perverseness.

And yet a school for the blind was the only means by which an effort could be made to develop such powers as they possessed, to instruct them in the conduct of life, and fit them for rational and decent living. The apparent results in unpromising cases may be meagre and discouraging, but, nevertheless, no child should be left to a life of helplessness and ignorance without an effort to rescue it therefrom by education.

Table 5 shows the occupations learned during the period of sight and abandoned after vision had been obscured.

Recognizing that other causes may operate with even greater effect than blindness to cause dependence, and that neglect by the family and the immediate community usually results in care at the public charge, still the facts clearly indicate that blindness disqualifies a person for the successful pursuit of mechanical employments, as also for those to which sight is essential, and reason, observation and experience confirm this view.

In the course of this inquiry some other facts were brought to view which will be interesting to notice in this connection.

The population of the State at the respective dates, in round numbers, was:

In 1879	5,000,000
In 1895	7,000,000
In 1905	8,066,672

The total number of blind in the almshouses of the counties now forming the Greater City of New York was:

					<i>Total.</i>
In 1879....	New York, 112	Kings, 16	Queens, 3	Richmond, 1	132
In 1905....	New York, 153	Kings, 47	Queens, 0	Richmond, 0	200
	<u>Inc. 41</u>	<u>Inc. 31</u>	<u>Dec. 3</u>	<u>Dec. 1</u>	<u>68</u>

The net total increase is 68, or 51.51 per cent.

The total number for the other counties of the State was:

In 1879.....	175
In 1905	161
Decrease.....	<u>14</u> , or 8 per cent.

The population of the area now forming the City of New York was approximately :

In 1879.....	1,900,000	Other counties.....	3,100,000
In 1905.....	<u>3,850,000</u>	Other counties.....	<u>4,216,672</u>
Increase...	1,950,000	Increase.....	1,116,672

Hence it is seen that while the population of this metropolitan district has gained 103 per cent. since 1879, the number of blind in the local almshouses has increased 51.51 per cent.; and while the population of the other counties has risen 36.02 per cent. the blind in their almshouses has decreased 8 per cent.

Assuming that the ratio of blind to the whole population in 1905 was the same as in 1900, the number of blind people in the State in 1905 was by estimation 6,667. Of this number, 5,152 were outside of New York City and 1,515 were within the city. The number of blind at public charge for the State in 1905 was 361, or one in 18 of the blind population. If now the blind at public charge were distributed according to the distribution of the whole number of blind, as would seem to be reasonable, the number of such dependents outside of the City of New York would be 279, while the number within the City of New York would be 82. Instead of 82, however, there were 200 blind persons at public charge in the City of New York in 1905, and 161 in the other counties.

It has been observed that for some years past the ratio of the blind to the whole population has been decreasing in New York City, as compared with the rest of the State. As shown by the United States census of 1900, the number of blind persons in this metropolitan district was 1,364 and the population 3,621,459, *making the ratio of the blind to the whole population one in every 2,655*. The number of blind in the other portions of the State was 4,644, and the whole population 3,647,435, *giving a ratio of one blind person in every 785*. These figures are most impressive. The diminished ratio of blind in this metropolitan district, as compared with the rest of the State, is unquestionably due to the beneficent enforcement of the Derby law, requiring the stated and frequent examination of the eyes of all children upon and after entering the custodial institutions, to

the general study of Ophthalmology in the medical schools, the supervision of midwives, the proximity of dispensaries and hospitals for diseases of the eye, and to other preventive and remedial agencies, that are operating much more generally and effectively within than outside of this metropolitan district.

The causes for the excessive number of dependent blind in this district must therefore be sought elsewhere.

May it not be that the adult blind of the contiguous territory of this and of adjacent states, and even those from distant parts, are attracted by the varied excitements, activities and diversions of city life, and by the public and private philanthropies of our city, which are broad and liberal? In any case the subject is worthy of study, both as to cause and remedy, in order to safeguard the city against the imposition of unjust burdens.

Furthermore, and much more important, it would seem that if the same preventive measures that are enforced in this city had been made equally effective throughout the State, the result would have been a reduction in the whole number of blind persons in 1905 from 6,667 to approximately 3,000, and about 3,600 citizens of the State might have been saved from this great affliction. The subject admits of development along social and economic lines, but the simple statement of facts already made is sufficient to indicate that there is imperative need for remedial action, dictated alike by humane and social considerations, and by a sound economic policy.

NOTE.—During recent years three Homes for adult blind persons have been established in Manhattan and in Brooklyn, and at the close of 1905 the number of blind persons reported therefrom was 141. Of these, 43 had attended some school for the blind, 82 had attended schools for the seeing, 5 had attended both kinds of schools, while 11 had not attended any school. Seventy-three were reported as having followed some profession, trade or occupation before losing their sight. As this data was not available at the time of the inquiry of 1879, it has not been incorporated in the foregoing tables.

DAILY SCHEDULE.

MORNING PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
Kindergarten,	Kindergarten,	Kindergarten,	Kindergarten,	Kindergarten,
Reading,	Spelling,	Language,	Arithmetic,	Nature Study.
Grade I,	Grade I,	Grade I,	Grade I,	
Grade II,	Grade II,	Grade II,	Grade II,	
Grade III,	Grade III,	Grade III,	Grade III,	
Grade IV,	Grade IV,	Grade IV,	Grade IV,	
Grade V,	Grade V,	Grade V,	Grade V,	
Grade VI,	Grade VI,	El. English,	Grade VI,	
Arithmetic,	Spelling, Adv.,	English,	English,	
Grade VII,	Arithmetic,	1st year,	3d year.	
Grade VIII,	Grade VII,	English,		
Algebra,	Grade VIII,	2d year,		
Cicero.	Algebra,	German,		
	Cicero.	3d year.		

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano,	Piano,	Piano,	Piano,	Point Print Music,	Jun. Singing Class,
Organ.	Organ.	Organ.	Organ,	Harmonic Notation,	Inter. Chorus,
			Tuning.	Junior Harmony,	Sen. Chorus,
				Senior Harmony,	Piano,
				Music Form,	Tuning.
				Piano,	
				Organ,	
				Tuning.	

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning,	Caning,		Caning,	Caning,	Caning,
Mattress.	Mattress.		Mattress.	Mattress.	Mattress.
*	*		*	*	*

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, &c.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
Typewriting,	Reading,	Kindergarten,	Kindergarten,	Kindergarten,	Kindergarten.
U. S. History,	Geography,	Kindergarten,	Point Writing,	Kleidograph,	
Regents,	U. S. History,	Geography.	Geography,	Geography,	
U. S. History,	Grade II,		U. S. History,	Typewriting,	
Regents,	German,		Grade I.	Typewriting.	
French,	1st year.				
2d year,					
Latin,					
2d year.					

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano,	Piano,	Piano,	Piano,	Piano,	Piano,
Organ,	Organ,	Organ,	Organ,	Organ,	Organ,
Tuning.	Tuning.	Tuning.	Tuning,	Tuning,	Tuning,
			Tutoring.	Tutoring.	Tutoring.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning,	Caning,	Caning,	Caning,	Caning,	Caning,
Mattress,	Mattress,	Mattress,	Mattress,	Mattress,	Mattress,
*	*	*	*	*	*
Raffia,	Home	Physical	Textiles,	Hand	Physical
Home	Science,	Culture.	Physical	Sewing,	Culture.
Science.	Physical		Culture.	Physical	
	Culture.			Culture,	

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, &c.

Two classes two evenings a week for the oldest girls, and two classes two evenings a week for the oldest boys, in Physical Culture.

REGENTS REQUIREMENTS.

FROM THE SYLLABUS OF THE UNIVERSITY OF THE STATE OF NEW YORK.

PRELIMINARY AND ACADEMIC EXAMINATIONS.

Below is a complete table, grouped according to cognate relations, of all subjects in which regular examinations are held to meet the varying needs of the secondary schools of the State. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils, nor should they confuse with the secondary school course subjects in which examinations are held or instruction is given for advanced or special students or for those pursuing extension courses.

The right is reserved to withdraw from the list of examinations offered any subject in which fewer than 10 schools gave instruction during the previous year, but notice of such withdrawal will be sent to every school on or before the opening of the academic year on August 1. On request of 10 or more schools additions to the list of subjects will be considered.

PRELIMINARY SUBJECTS. (a).

Reading.	Arithmetic.
Writing.	Geography.
Spelling.	United States history, with civics.
English.	

(a) No counts are assigned for these subjects.

ACADEMIC SUBJECTS.

GROUP 1.

LANGUAGE AND LITERATURE—ENGLISH.

4 (First year English) (c).	2 English grammar.
3 (Second year English.)	2 History of the English language and literature.
3 Third year English.	
3 Fourth year English.	

ANCIENT.

5 (First year Latin.)	5 (First year Greek.)
1 Latin grammar.	1 Greek grammar.
1 Elementary Latin composition.	1 Elementary Greek composition.
3 Cæsar.	3 Anabasis.
4 Cicero.	3 Iliad.
4 Virgil.	1 Greek composition.
1 Latin composition.	1 Translation of Greek prose at sight.
1 Translation of Latin prose at sight.	1 Translation of Homer at sight.
1 Translation of Latin poetry at sight.	

(c) It is recommended that examinations be deferred and full credit earned in subsequent examinations whenever possible, specially in those subjects whose titles are inclosed in parentheses in this table.

MODERN FOREIGN.

- | | |
|------------------------|-------------------------|
| 5 (First year German.) | 5 Intermediate French. |
| 5 Elementary German. | 5 Advanced French. |
| 5 Intermediate German. | 5 (First year Spanish.) |
| 5 Advanced German. | 5 Elementary Spanish. |
| 5 (First year French.) | 5 Intermediate Spanish. |
| 5 Elementary French. | |

GROUP 2.

MATHEMATICS.

- | | |
|-------------------------|-------------------|
| 2 Advanced arithmetic. | 5 Plane geometry. |
| 5 Elementary algebra. | 2 Solid geometry. |
| 2 Intermediate algebra. | 2 Trigonometry. |
| 3 Advanced algebra. | |

GROUP 3.

SCIENCE.

- | | |
|-----------------------|----------------------------|
| 5 Physics. | 2½ Physiology and hygiene. |
| 5 Chemistry. | 5 Advanced botany. |
| 5 Biology. | 5 Advanced zoölogy. |
| 2½ Elementary botany | 5 Physical geography. |
| 2½ Elementary zoölogy | 3 Agriculture. |

GROUP 4.

HISTORY AND SOCIAL SCIENCE.

- | | |
|--------------------------|----------------------------------|
| 3 or 5 Ancient history | 5 American history, with civics. |
| 3 or 5 European history. | 2 Civics. |
| 3 or 5 English history. | 2 Economics. |

GROUP 5.

BUSINESS SUBJECTS.

- | | |
|-----------------------------------|----------------------------|
| 4 Elementary bookkeeping. | 3 Commercial geography. |
| 3 Advanced bookkeeping. | 2 Business correspondence. |
| 2 Business practice and technics. | 1 Business writing. |
| 2 Business arithmetic. | 3 Stenography (50 words). |
| 2 Commercial law. | 3 Stenography (100 words). |
| 2 History of commerce. | 2 Typewriting. |

GROUP 6.

OTHER SUBJECTS.

- | | |
|---|-----------------------------|
| 2 History and principles of education. | 3 Advanced drawing. |
| 3 Psychology and principles of education. | 2 First year home science. |
| 3 Drawing. | 2 Second year home science. |
| 2 First year shop work. | 2 Second year shop work. |
| 3 Agriculture. | |

The numerals prefixed to the subjects in the above list indicate the number of lessons a week for a year and also the number of counts to be earned thereby.

The exact ground covered by each of these examinations is shown in the syllabus for secondary schools.

TRANSITION TO THE NEW SYLLABUS.

To render the transition from the syllabus of 1900 to that of 1905 as easy as possible, the examination for January, 1906, will be entirely on the syllabus of 1900, and will follow the programme published in that syllabus.

Beginning in June, 1906, examinations will be given in all the subjects of the 1905 syllabus, but examinations based on the syllabus of 1900 will be continued as follows :

ELEMENTARY ENGLISH.

2 Rhetoric.	} Through June, 1906.	2 Greek history—through June, 1906.	} Through June, 1907.
2 American selections.		2 English selections.	
4 Second year, English.		2 Advanced English com- position.	
4 Physics.		4 Third year English.	
4 Chemistry.		2 Roman history.	
2 Astronomy.		2 Mediæval history.	
2 Zoölogy.		4 English reading.	
2 Elementary U.S. history.		4 History of literature.	
2 English history.	}		} Through June, 1908.

NOTES.

ENGLISH.—Grammar and the history of literature can not be substituted for the regular English requirements for the academic diploma, but may be taken as electives. Students may either take the separate examinations in first year English, second year English and third year English, or they may take a special paper at the end of the third year, which will cover the three years' work and entitle those passing it to 10 counts.

The course in English reading through 1908 is as follows :

READING.—Certain books are set for reading. The candidate is required to present evidence of a general knowledge of the subject-matter, and to answer simple questions on the lives of the authors. The books set for this part of the examination are :

In 1906, 1907 and 1908—Shakespeare's *Macbeth* and *The Merchant of Venice*; the *Sir Roger de Coverley Papers*; Irving's *Life of Goldsmith*; Coleridge's *The Ancient Mariner*; Scott's *Ivanhoe* and *The Lady of the Lake*; Tennyson's *Gareth and Lynette*, *Lancelot and Elaine*, and *The Passing of Arthur*; Lowell's *The Vision of Sir Launfal*; George Eliot's *Silas Marner*.

Study and Practice.—The books set for this part of the examination are :

In 1906, 1907 and 1908—Shakespeare's *Julius Caesar*, Milton's *l'Allegro*, *Il Penseroso*, *Comus* and *Lycidas*; Burke's *Speech on Conciliation with America*; Macaulay's *Essay on Addison*, and *Life of Johnson*.

In estimating counts in English for those who have taken part of the work on the syllabus of 1900 and part on the syllabus of 1905, the work of each year will be estimated by itself and not more than 5 counts on the new basis will be allowed for any combinations of the old series for any year with the new series for the corresponding year. For example, a student who has passed the examination in Rhetoric on the syllabus of 1900 and second year English on the syllabus of 1905 will be entitled to 5 counts.

LATIN AND GREEK.—Students may omit the first year examination in Latin and in Greek and receive full credit for two years' work on passing the text assigned for

second year, (Cæsar and Anabasis), together with the Grammar and the Elementary Composition.

MODERN LANGUAGES.—Students in French, German and Spanish may take the first year examination and receive 5 counts, or they may defer the examination till the end of the second year and then take the elementary examinations and receive 10 counts, the same as if both examinations had been taken. In like manner the intermediate examination will cover three years and entitle to 15 counts, the advanced examination four years and entitle to 20 counts.

MATHEMATICS.—A candidate who has passed the intermediate Algebra will be entitled to 7 counts in Algebra whether he has passed the elementary examination or not. Likewise a candidate who has passed Advanced Algebra will be entitled to 10 counts in Algebra whether he has passed the preliminary and intermediate examinations or not. In the same manner Advanced Arithmetic will include Elementary Arithmetic.

High schools that are not prepared to teach the course in Biology may conduct a half-year course in *either* Botany or Zoölogy and a half-year course in human Physiology.

SCIENCE.—No extra counts will be given for Botany, Zoölogy or Physiology to a student taking the regular course in Biology.

Physical Geography will include elementary Geography.

NOTEBOOKS.—An allowance, not to exceed 20 of the 100 credits assigned to any science subject, will be given for a properly certified notebook with index prepared in accordance with the requirements of the syllabus. This regulation applies only to examinations held in secondary schools.

HISTORY.—Provision is made both for three-hour courses and for five-hour courses in Ancient, European and English History. Separate papers will be issued for each course and papers set for the five-hour course will contain two sections. Examinations in the five-hour courses may cover all the topics of the syllabus. Examinations in the three-hour courses will not include the "topics for advanced students."

Pupils who shall have received instruction in three-hour courses only are not eligible to the examinations set for the five-hour courses; but a pupil who shall have done extra work in History may be admitted to the examination for the longer course, provided he hold a principal's certificate stating that the candidate has done at least two hours (120 minutes) of reading and library work each week in addition to the work assigned for the three-hour course. This certificate must in each case be attached to the pupil's answer paper and forwarded to the Examinations Division.

Candidates who shall have tried the examination set for the five-hour course and shall have failed, may receive credit for the three-hour course, provided they shall have earned passing credits on the first section of the paper.

The examination in American History is intended only for a five-hour course and covers also the subject of Civil Government. Pupils who shall have passed the two-hour course of Civil Government will be entitled to only three *additional* counts for passing American History.

Counts will be given for combinations of the separate examinations in Civics and Elementary United States History on the 1900 syllabus, with American History and Civics on the 1905 syllabus, as follows:

Civics + Elementary United States History and Civics, 5 counts.

Civics + American History and Civics, 5 counts.

Elementary United States History and Civics + American History and Civics, $7\frac{1}{2}$ counts.

Civics + Elementary United States History and Civics + American History and Civics, $7\frac{1}{2}$ counts.

COMMERCIAL SUBJECTS.—The only commercial subjects that can be offered for academic credentials earned subsequent to January, 1909, are Business Arithmetic, Stenography (50 words), Stenography (100 words), Bookkeeping, Advanced Bookkeeping, Typewriting, Commercial Law and Commercial Geography.

SHOPWORK, ETC.—For the present no formal written examinations will be given in Home Science, Shopwork and Agriculture, but counts will be allowed for the successful completion of each year's work on the certificate of the Principal and the approval of a Department Inspector.

RATING OF ANSWER PAPERS.—All answer papers written in the academic schools are to be rated in per cents by the teachers under the supervision of the Principal. All preliminary papers standing 75 per cent. or more are to be reported in the blank furnished for that purpose. Preliminary papers of resident pupils who are not candidates for teachers' certificates are to be retained by the Principal for one year, subject to the call of the Department. Preliminary papers written by candidates for teachers' certificates and by non-resident students who may become claimants for free tuition as a result of the examination are to be sent to the Department for review.

The system of differentiated diplomas that will go into effect with the class that graduates in June, 1909, will make it necessary to report the results of Regents academic examinations in two distinct groups or classes: Class A will consist of those students who have completed one full year of high-school work previous to July 1, 1905; class B will consist of those students who have not completed one year of high-school work previous to July 1, 1905.

The names of all students in class A should be arranged in an alphabetic list and entered in the report, likewise the names of all students in class B should be arranged in a second alphabetic list and separately entered in the report. All academic papers written by students in class A, which are rated at 75 per cent. or more, should be put up in a separate package.

All papers written by students in class B, which are rated at 60 per cent. or more, should be put in another separate package. Both of these packages should be sent to the Department for review.

By the plan above outlined it is intended to so provide that all students who have already started fully on a high-school course may be graduated on the standards and in accordance with the requirements of the syllabus of 1900, except as to the three hours of additional work per year required for each of the remaining years in the course of each such student.

CANDIDATES not attending schools in which Regents examinations are held should send notice at least ten days in advance, stating at what time and in what studies they wish to be examined, that required desk room may be provided.

Candidates who fail to send this advance notice can be admitted only so far as there are unoccupied seats.

SAMPLE PAPERS.—The academic papers and the professional papers for each year are bound in separate volumes, either of which is mailed in paper covers for 25 cents. Unbound sample papers may be had for 1 cent each.

ADDRESS all communications, Examinations Division, State Education Department, Albany, N. Y.

UNIVERSITY CREDENTIALS.

1. PRELIMINARY (PREACADEMIC) CERTIFICATE.—Reading, Writing, Spelling, Elementary English, Arithmetic, Geography, and on certificates earned in June, 1907, and thereafter Elementary United States History and Civics (on examinations only.)

2. ACADEMIC DIPLOMA.—After mature deliberation the Department has decided to base the academic diploma upon a four-year curriculum which requires a student to pursue four subjects of study at a time with at least 18 lessons a week.

This increase of requirements makes necessary a corresponding change in the system of "counts." Hitherto 12 counts have been given for a year's work of 15 lessons a week—a diploma for 48 counts. Hereafter 18 counts will be given for a year's work of 18 lessons a week—a diploma for 72 counts.

The proposed increased requirement of 18 lessons a week will go into operation in September, 1905, but is not to be retroactive. Therefore the number of counts required under the new scheme of values for an academic diploma will be as follows:

For those completing the requirements for the diploma in

January, 1906.....	48 counts
June, 1906, and January, 1907	63 counts
June, 1907, and January, 1908	66 counts
June, 1908, and January, 1909	69 counts
June, 1909, and thereafter	72 counts

All counts earned before June 1, 1906, will be recorded as hitherto. All counts earned in examinations based on the 1900 syllabus will be increased 25% when applied to credentials earned after January, 1906, since 12 counts under one scheme of values are exactly equal to 15 under the other.

To enable the Department to issue examinations that shall fully protect the rights and interests of weak or slowly developing students, and, at the same time, test adequately the knowledge and training of the most capable, the following system of differentiated credentials has been adopted and will go into operation with the class that shall be graduated in June, 1909.

1. A diploma based on a general average of 65.
2. A diploma, *with credit*, based on a general average of 75.
3. A diploma, *with great credit*, based on a general average of 85.
4. A diploma, *with highest credit*, based on a general average of 90.

In computing general averages the rating of any answer paper not below 60 may be included.

The Regents academic diploma is issued only to those taking the Department's preliminary and academic examinations.

For academic diplomas earned prior to the June examination of 1909 the required groups of subjects will remain the same as under the 1900 syllabus, viz., 8 counts in English and 6 in each of the second, third and fourth groups, as estimated on the old basis. Each of these will, of course, be increased by 25 per cent. to reduce to the new standard.

For diplomas earned in June, 1909, and thereafter, the requirements will be as follows:

English, 13 counts; Mathematics, 10; History, 10; Science, 10; elective, 29.
For the classical academic diploma: English, 13 counts; Mathematics, 10;

History, 5 ; Science, 5 ; Latin, 20 ; a second foreign language, 15 ; elective, 4. These new requirements go into effect June 1, 1909.

Standings earned in the uniform teachers' examinations or in the State teachers' examinations may be credited toward the preliminary certificate or the academic diploma for the number of counts assigned to the corresponding subjects in the academic examinations, and, likewise, standings earned in the academic examinations may be credited toward uniform certificates.

3. **ADVANCED DIPLOMA.**—This single diploma provides for all academic courses longer than the regular course covered by the academic diploma above. It is issued only to those who have earned the regular academic diploma, and 18, 36 or 54, etc., counts in addition. On its face are specified the total counts, its name being determined by the highest multiple of 18.

4. **BUSINESS CREDENTIALS.**—Advanced Bookkeeping, Business Arithmetic, Commercial Law, Business Practice and Technics, Commercial Geography, History of Commerce, Business English and Business Writing are *required business subjects* ; and Stenography (100 word test passed with honor), Typewriting and Business English are *required Stenographers' subjects*. Credentials are issued as follows :

STATE BUSINESS DIPLOMA.—All preliminaries and the number of counts required for an academic diploma, including United States History (elementary or advanced), Civics, Economics and all of the required business subjects.

Graduates from a registered high-school course, which has included United States History, Civics and Economics, may take the required business subjects in any registered business school, but Regents examinations must be passed in all the required business subjects in every case.

STATE STENOGRAPHERS' DIPLOMA.—All preliminaries and the number of counts required for an academic diploma, including United States History, Civics, Economics and the required stenographers' subjects.

Graduates from a registered high-school course, which has included United States History, Civics and Economics, may take the required stenographers' subjects in any registered business school, but Regents examinations in all the required stenographers' subjects must be passed.

STATE BUSINESS CERTIFICATE.—Candidates must pass Regents examinations in all the business subjects.

STATE STENOGRAPHERS' CERTIFICATE.—Candidates must pass Regents examinations in all the stenographers' subjects.

The series of first-year certificates, second-year certificates, etc., will be no longer issued by the Department. The Department will, however, furnish uniform blanks to such schools as desire to use them, and the certificates may be issued by the schools over the signature of the Principal.

DUPLICATE CREDENTIALS.—On request at any time for a fee of 5 cents each, duplicates of our record cards will be issued, and for a fee of 25 cents a formal certificate under seal showing in any case all subjects passed to date. Such credentials will meet the needs of those who wish official verification of the school records either for admission to other schools or before regular certificates or diplomas have been earned. Duplicates of professional credentials, however, such as law and medical student certificates, will not be issued except on satisfactory evidence of loss or destruction of originals, or of filing with higher institutions.

INSTRUCTIONS TO CANDIDATES.

TO BE READ ALOUD TO ALL CANDIDATES BY THE PRINCIPAL OR THE DEPUTY IN CHARGE AT THE BEGINNING OF EACH SESSION.

1. No candidate shall communicate in any way, or bring to the examination books or helps of any kind, or question any examiner.

2. At the close of the examination in each subject each candidate must affix to his answer paper, in the line following the last answer, the following declaration, subscribe his name and then deliver his answer paper to the examiner :

I now, at the close of the examination in [name subject], declare that prior to this examination I had no knowledge of what questions were to be proposed, and have neither given nor received explanations or other aid in answering any of them.

3. Any candidate detected in trying to give or obtain aid will be instantly dismissed from the room and his papers for the entire week will be canceled.

4. Any candidate who with fraudulent intent endeavors to obtain any credential of the University shall be debarred from entering any Regents examination till admitted by special permission from the University after written application. The University reserves the right to revoke any of its credentials obtained by disregard or violation of any of its rules. Ignorance of these rules will not be accepted as an excuse.

5. No candidate shall enter the examination more than 45 minutes late, and no candidate shall leave the room within 45 minutes after the distribution of question papers.

6. Heed strictly all directions on the question papers and read the questions very carefully. Do not give information that is not asked for. Write in ink on both sides of the paper. Give special attention to general order, legibility and neatness. Use only paper distributed by the examiners.

7. Write answers in the order of the questions. Do not copy the questions, but write the number of each question in the left margin before the answer. Leave a line blank after the answer to each question.

8. Papers should not be folded. At the top of each sheet or half-sheet should be written on two separate lines: (1) Subject; (2) date; (3) place; (4) name, *e. g.*:

Arithmetic.
June 15, 1906.

Albany High School.
James Burns.

OUTLINE OF MUSIC STUDIES.

FROM THE SYLLABUS OF THE AMERICAN COLLEGE OF MUSICIANS.

NOTATION.

The staff; meter; rhythm; F, G, and C clefs; signature of time and key; dynamics; tempo; form. The study should be objective throughout, the essential nature and relations of things being first considered, and then the signs therefor. The study should be accompanied from the first with daily exercises in writing, in rendering by voice or instrument, and in interpreting or reading by ear. This will give facility in the use of notation, accuracy in performance, and will render the contents of the staff intelligible to the ear. The cultivation of discriminating aural perception is much neglected, and yet the contents of a musical expression should be as intelligible to the ear when rendered into sound as are the contents of a picture to the eye.

GENERAL MUSIC HISTORY.

FIRST YEAR.—1. Origin and nature of primitive music, vocal and instrumental; music among the Hebrews and other ancient nations; development by the Greeks; origin of the organ.

2. Music from the beginning of the Christian era through the first ten centuries; influence of the church; the Ambrosian and Gregorian modes; notation; origin of polyphony.

3. Music from about 1000 A.D. to 1400 A.D.; development of notation and polyphony; church and secular music; counterpoint; influence of the Crusades; the Troubadours and Minnesingers; the Folk Song; the organ.

4. Music, 1400 to about 1600; the advance of counterpoint; the Netherlandic epoch; progress and influence of secular and church music; culmination of counterpoint; rise of opera and oratorio; progress of instrumental music; improvement of the organ.

5. Music, 1600 to 1700, in Germany, Italy, France, England and other countries; development of the opera and oratorio; introduction of the harpsichord and clavi-chord; the progress of instrumental music; the violin group; wood and brass instruments and the organ; the orchestra.

6. Music, 1700 to the present; Italian, French and German opera; oratorio, cantata and passion music; instrumental music; the song; development of musical forms; the pianoforte; development of the modern tonal style; derivation of standard pitch.

MUSIC HISTORY.

SECOND YEAR.—In connection with the general outlines, the development of music in the following special lines should be studied: Ancient and modern tonality; standards of pitch; origin and improvement of instruments; art forms; systems of tuning; national characteristics; Italian, French and German opera; church and organ music; biography.

HARMONY.

FIRST YEAR.—A thorough working knowledge of the formation, names and classification of intervals, scales, keys, chords; figured bass; structure of forbidden progressions. The student should be prepared to recognize these elements at sight and by ear, and to form them with facility upon the keyboard and staff.

Rules of part-writing; concords and their inversions in all keys; auxiliary and passing notes; cadences; the phrase and period; modulations by means of triads only; dictated and original exercises to be written and played; reading by ear.

SECOND YEAR.—Discords and their inversions; modulation; dictated and original exercises, with figured bass, to be written and played; harmonizing melodies; reading by ear.

THIRD YEAR.—Altered and ambiguous chords; dictated and original exercises in figured bass; modulation; harmonizing melodies with modulations; reading by ear; exercises to be written and played.

FOURTH YEAR.—Organ point; suspension; anticipation; passing notes; melodic embellishments; harmonic embellishments; harmonizing melodies and unfigured basses; figuration; reading by ear; exercises to be written and played.

FIFTH YEAR.—Advanced.

COUNTERPOINT.

FIRST YEAR.—Two parts: one, two, three, four, six and eight notes against one; syncopation; florid counterpoint; dictated and original exercises, to be written and played daily throughout the course; reading by ear.

SECOND YEAR.—Three parts: all classes, as in first year. Four parts: all classes, as in first year.

THIRD YEAR.—Counterpoint in five or more parts; imitation; canon. In addition to the study of examples, the student must prepare original exercises throughout the course. Fugue: the subject; real and tonal answers; countersubject; episode; reply; modulation; stretto; pedal point; analysis and classification of examples; original work; reading by ear.

FOURTH YEAR.—Double, triple and quadruple, with advanced study of subjects, as in third year.

TERMINOLOGY.

In the various departments of music a large number of terms of special significance and derived from many sources are employed, and with which the student of music should be acquainted. The study is designed to bring out the technical and exact meaning of such terms, together with their derivation, orthography and correct pronunciation. The study should include a critical examination of terms used in melody, rhythm, dynamics, meter, harmony, counterpoint, and, in short, in every branch of music. The following are examples: Define key, scale, mutation stop, triad, adagio, stretto, exposition, the inverted turn, etc.

MUSIC FORM.

FIRST YEAR.—Meter; rhythm; section; phrase; period; small and large primary forms; licenses of construction; development of motives; composite primary form; theme and variations, étude, dance forms, march, idealized dance forms, special forms, reading and analysis throughout the course, with original work.

SECOND YEAR.—The Rondo: first, second, third and mutational forms; vocal forms; first and third parts of sonatina form in major and minor; omissions; second part of sonatina form.

THIRD YEAR.—The Sonata: principal subject; secondary subject; closing group; coda; connecting link; third part; modulations; modifications; developments; theoretic work; finale; higher rondo forms; the fourth and fifth forms; the slow movement; the composite large sonata; other applications of the instrumental forms; canon and fugue; reading and analysis throughout the course, with original work.

ÆSTHETICS.

The relation and functions of talent, emotion, intelligence and technic to expression; mechanical devices and processes; accents, their uses and classifications; nature of meter and rhythm; grammatical accent; æsthetic value of regular, displaced and syncopie accent; phrasing; characteristic accents, national and individual; melodic accents; thematic accent by transformations; quantitative accent; harmonic accent; utility of dissonances; the slur; auxiliary, neighboring and passing notes; suspension, anticipation and organ point. Dynamics as applied to melody; melody with and without accompaniment; simple and elaborate accompaniment; relative importance of interwoven melodies; dynamic effect of fundamental basses; dynamics in accompaniment; the crescendo and diminuendo; sudden dynamic changes; tempo; accelerando and ritardando; sudden changes of tempo; touch and tone color; use of the pedals; value of unity and diversity.

The study should be accompanied by ample illustrations, with examination of many examples and reading by ear. Special effort should be made to cultivate the critical in connection with the executive faculties.

ACOUSTICS.

This study should embrace the phenomena and laws relating to the production and properties of sound waves and tones, transmission, pitch, quality, velocity, reflection, refraction, vibration of strings and pipes, resonance and interference, beats and beat tones, musical intervals, temperament.

ORCHESTRATION.

Instruments played with a bow; instruments played with the hand; stringed instruments with keys; reed instruments; wind instruments without reeds; wind instruments with keyboards; brass instruments with mouthpieces; wood instruments with mouthpieces; instruments of percussion; miscellaneous instruments.

ORGAN, VOICE AND VIOLIN.

The Technical course in each of these branches will be published separately.

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These publications are obtained at the American Printing House for the Blind, Louisville, Ky.

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	No. 34, from Pianists' First and Second Year		
Hiller, P.	Farewell, Dear Home	Op. 61..No. 11.....	
	No. 36, from Pianists' First and Second Year		
Hoffman, C.	Romance, "On the Heights"05
Holst, E.	Marche Triumphale (4 hands)15
Holst, E.	Revel of the Witches (4 hands)15
Horvath, G.	Six Melodic Octave Studies.....		.30
Hummel, J. N.	Scherzo, No. 47, from Pianists' First and Second Year...		
Jadassohn, A.	Children's Dance.....	Op. 17..No. 3.....	.10
Jensen, A.	"Wanderbilder" (Scenes of Travel)..Op. 17.....		.30
	Book 1. No. 1. Greeting at Morn.		
	2. Joyous Rambling.		
	3. The Mill.		
	4. The Wayside Cross.		
	5. Distant View.		
	6. Village Festival.		
Karganoff, G.	Grandfather's Dance.....	Op. 25..No. 4.....	
	No. 29, from Pianists' First and Second Year		
Ketterer, E.	Saltarelle.....	Op. 266.....	.15
Köhler, L.	Easy pieces for beginners.....	190.....	.50

* Prescribed for Associateship Examinations of the American College of Musicians.

Köhler, L.	Going to Church	Op. 243	
	No. 24, from Pianists' First and Second Year		
Kontski, A. de	Polonaise	Op. 271	\$0.30
Kuhlau, F. E.	Sonatina	20	No. 1. .30
Kullak, T.	Scenes from Childhood	81	12 numbers. .50
Lange, G.	Harvest-tide	243	No. 4
	No. 11, from Pianists' First and Second Year		
Larregla, J.	La Coquetuela, Mazurka		.25
Lichner, H.	Twelve characteristic pieces		.75
Lichner, H.	A Short Story. No. 13, from Pianists' First and Second Year		
Liebling, E.	Spring Song	Op. 33	.10
Liszt F.	"Liebesträume," No. 2*		.15
Liszt, F.	Transcription of Wagner's "Spinning Song"		.20
Liszt, F.	Hungarian Rhapsody No. 2 (4 hands)		.45
Loeschhorn, A.	"Aus der Kinderwelt"	Op. 96	12 numbers. .75
Loeschhorn, A.	In the Twilight	138	No. 7
	No. 21, from Pianists' First and Second Year		
Löw, J.	Cavatina. No. 39, from Pianists' First and Second Year		
Lysberg, C. B.	La Baladine	Op. 51	.25
Lysberg, C. B.	La Fontaine	34	.15
MacClymont, W. E.	Sunflower Dance	11	No. 1. .10
MacDowell, E. A.	Humoresque	18	2. .10
MacDowell, E. A.	Woodland Sketches	51	.50
	No. 1. To a Wild Rose.		
	2. Will o' the Wisp.		
	3. At an Old Trysting Place.		
	4. In Autumn.		
	5. From an Indian Lodge.		
	6. To a Waterlily.		
	7. From Uncle Remus.		
	8. A Deserted Farm.		
	9. By a Meadow Brook.		
	10. Told at Sunset.		
MacDowell, E. A.	"Hexentanz," Witches' Dance	Op. 17	No. 220
Marks, E. F.	Petite Valse de Ballet	27	.05
Martin, G. D.	La Ballerina		.05
Meister, W.	Forget Me Not. No. 16, from Pianists' First and Second Year		
Mendelssohn, F.	Rondo Capriccioso*	Op. 14	.25
Mendelssohn, F.	Six Christmas Pieces	72	.60
Mendelssohn, F.	"Songs Without Words," 49 numbers complete		2.50
	Nos. 1*, 3*, 20*, 34*.		
Mendelssohn, F.	Wandering. No. 38, from Pianists' First and Second Year		
Merkel, G.	Tarantelle	Op. 92	.15
Merkel, G.	Hunting Scene	65	.10
Mills, S. B.	Gavotte	31	.15

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Moschelles, I.	Études	Op. 70.. Nos. 1, 3, 4, 6, 11	\$0.10
Moschelles, I.	Études	70.. No. 12	.15
Moszkowski, M.	In Tempo di Minuetto		.10
Moszkowski, M.	Serenata	Op. 15, No. 1	.10
Moszkowski, M.	Serenata	15, No. 1 (4 hands)	.15
Mozart, W. A.	Sonata in C, No. 1*	Schirmer Library Edition	.20
Mozart, W. A.	Sonata in F, No. 4*	Schirmer Library Edition	.20
Mozart, W. A.	Sonata in F, No. 6*	Schirmer Library Edition	.50
Mozart, W. A.	Sonatina in C, No. 25, from Pianists' First and Second Year		
Mozart, W. A.	Rondo in C, No. 26, from Pianists' First and Second Year		
Nevin, E.	A Day in Venice	Op. 25	.25
	No. 1. Dawn.		
	2. Gondoliers.		
	3. Venetian Love Song.		
	4. Good Night.		
Nevin, E.	Water Scenes	Op. 13	.40
	No. 1. Dragon Fly.		
	2. Ophelia.		
	3. Water Nymph.		
	4. Narcissus.		
	5. Barcarolle.		
Oesterle, L.	Pianists' First and Second Year, a collection of 47 pieces by various authors, carefully graded and fingered by Oesterle		1.75
Paderewski, I. J.	Melody in B	Op. 8, No. 3	.05
Paderewski, I. J.	Minuet in G	14	.10
Poldini, E.	General Boom Boom. No. 20, from Pianists' First and Second Year		
Raff, J.	La Fileuse	Op. 157, No. 2	.20
Ravina, H.	Étude de Style	14, No. 1	.10
Ravina, H.	Flattery	86	
	No. 45, from Pianists' First and Second Year		
Reinecke, C.	At Sunset	Op. 107, No. 14	
	No. 8, from Pianists' First and Second Year		
Reinhold, H.	Fairy Tale	Op. 39, No. 2	
	No. 46, from Pianists' First and Second Year		
Reinhold, H.	Hungarian Dance	Op. 39, No. 9	
	No. 44, from Pianists' First and Second Year		
Rheinberger, J.	The Chase		.15
Rohde, E.	Marionettes. No. 17, from Pianists' First and Second Year		
Rubinstein, A.	Polka Bohème	Op. 82	.10
Rubinstein, A.	Romance in E flat	44	.10
Rummel, J.	Tyrolienne. No. 10, from Pianists' First and Second Year		

* Prescribed for Associateship Examinations of the American College of Musicians.

Rummel, J.	Rondino Galop. No. 12, from Pianists' First and Second Year	
Rummel, J.	Les Allegresses Enfantine, six easy pieces	\$0.40
Sapellnikoff, W.	Gavotte. Op. 4, No. 2	.10
Sapellnikoff, W.	Petite Mazurka 2	.10
Sawyer, J. J.	Esmeralda	.05
Schmoll, A.	Polonaise. Op. 50, No. 23	
	No. 33, from Pianists' First and Second Year	
Schmoll, A.	Cymbals and Castanets. No. 41, from Pianists' First and Second Year	
Schubert, F.	La Serenade	.20
Schubert, F.	Impromptu. Op. 142, No. 3	.50
Schubert, F.	Moments Musicaux. 94, 3	.10
Schubert-Schultz	Minuet, D major	.05
Scharwenka, X.	Polish Dance. Op. 3	.10
Schuett, E.	Étude Mignonne	.10
Schuett, E.	Gavotte Humoresque. Op. 17	.15
Schumann, R.	Album for the Young, Steingraeber edition. Op. 68	.50
Schumann, R.	"Bird as a Prophet" Op. 82, No. 7	.10
Schumann, R.	Noveltte 21, 1	.25
Schumann, R.	Romance in F sharp * 28, 2	.10
Schumann, R.	"Warum?" * 12, 3	.10
Schumann, G.	Tarantelle 11	.30
Seebeck, W. E. C.	The Dream Fairy	.05
Smith, Seymour	"Dorothy," Old English Dance	.10
Sousa, J. P.	Liberty Bell March	.10
Spindler, F.	Twelve songs without words. Op. 44	.50
Spindler, F.	"Drawing-room Flower" 17	.15
Spindler, F.	Trumpeter's Serenade. No. 27, from Pianists' First and Second Year	
Steenfeldt, P. A. D.	The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year	
Suppé, F.	Marche du Diable, 4 hands	.10
Thomé, F.	Melodie. No. 15, from Pianists' First and Second Year	
Thomé, F.	Remembrance. No. 23, from Pianists' First and Second Year	
Tschaikowsky, P.	German Song. No. 30, from Pianists' First and Second Year	
Tschaikowsky, P.	Dolly's Funeral. Op. 39	
	No. 31, from Pianists' First and Second Year	
Tschaikowsky, P.	Song without words, in F. Op. 2, No. 3	.10
Von Wilm, N.	Gavotte 81, 10	
	No. 42, from Pianists' First and Second Year	
Von Wilm, N.	Mazurka. Op. 81, No. 16	
	No. 35, from Pianists' First and Second Year	
Waddington, E.	The Witches' Patrol. Op. 34, No. 1	.05
Wagner, R.	Magic Fire, from Die Walküre (duet)	.15

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Wagner-Liszt.....	Transcription of "Spinning Song," from "Flying Dutchman"	\$0.20
Weber, C. M. Von..	Perpetual Movement, Rondo, from Sonata, Op. 24.....	.30
Westerhout, N. Van.	Rondo d'Amour.....	.10
Wolff, B.....	Children at Play.....Op. 44..No. 6.....	
	No. 18, from Pianists' First and Second Year.....	
Wolff, B.....	Rondo in G.....Op. 50..No. 1.....	
	No. 28, from Pianists' First and Second Year.....	
Zitterbart, F.....	Romance .....	.10

ORGAN MUSIC.

Bach, J. S.....	Toccata and fugue in D minor (Peter's Edition, Book IV, No. 4) .....	.20
Bach, J. S.....	Eight preludes and fugues (Peter's Edition, Book VIII, No. 5).....	.50
Bach, J. S.....	Sonata in E flat (Peter's Edition, Book I, No. 1)*.....	.25
Bach, J. S.....	The "Little" G minor fugue (Peter's Edition, Book IV, No. 7)* .....	.15
Bach, J. S.....	Prelude and fugue in D major (Peter's Edition, Book IV, No. 3).....	.25
Bach, J. S.....	Pastorale in F.....	.10
Batiste, E.....	Communion in G.....Op. 4..No. 1.....	.15
Batiste, E.....	Communion in E minor..... 4.. 2.....	.15
Batiste, E.....	Offertory..... 23.. 2.....	.10
Best, W. J.....	Pastorale*..... 38.. 6.....	.15
Chopin, F.....	Marche Funèbre, from Sonata 35.....	.10
Eddy, H. C.....	Prelude and fugue in A minor .....	.20
Gade, N. W.....	Postlude in F.....Op. 22..No. 1.....	.15
Gade, N. W.....	Allegretto in C..... 22.. 2.....	.10
Gleason, F. G.	Andante con moto from Sonata 2.....	.10
Groven, A.	Prayer in E flat.....	.05
Guilmant, A.....	Marche Religieuse* .....	.25
Guilmant, A.....	Elegy in F minor .....	.10
Guilmant, A.....	Elevation in A flat .....	.10
Handel, G. F.....	Concerto in B flat*.....No. 6.....	.50
Hopkins, E. J.....	Siciliano .....	.10
Jadassohn, S.....	Improvisation in C.....Op. 48..No. 2.....	.10
Jensen, A.....	Bridal Song .....	.10
Lemmens, J.....	Fanfare in D.....	.10
Lemmens, J.....	Adoration .....	.05
Lemmens, J.....	Marche Pontificale.....	.25
Leschetizky, T.....	Impromptu.....Op. 11..No. 1.....	.10
Mendelssohn, F.....	Sonata in C minor*..... 65.. 2.....	.50
Mendelssohn, F.	Prelude and fugue* .....	.25
Merkel, G.....	Christmas Pastorale* .....	.30
Merkel, G.....	Trio in F major..... 39..No. 1.....	.05
Merkel, G.....	Trio in F sharp* (Canon).... 39.. 3.....	.05
Merkel, G.....	Adagio from Sonata..... 42.. 2.....	.10

* Prescribed for Associateship Examinations of the American College of Musicians.

Reinecke, C	Vorspiel to "King Manfred"	\$0.05
Rheinberger, J	Intermezzo from "Sonate-Pastorale" Op. 88	.05
Rinck, J. C. H.	Postlude No. 147, from "Practical Organ School"	.10
Roeder, M	Gavotte in E flat Op. 7	.10
Saint-Saens, C	Elevation in E	.10
Saran, A	Romanza, from Sonata Op. 5	.15
Schubert, F	Litany in E flat	.05
Schubert, F	Andante from Symphony in B flat	.25
Silas, E	Andante in C*	.10
Silas, E	March in B flat	.10
Silas, E	Melody in C	.15
Soederman, A	Swedish Wedding March	.10
Stainer, J	Organ Method	2.00
Volckmar, W	Adagio in A flat Op. 256 No. 1	.10
Volckmar, W	Adagio in B flat 256 2	.10
Volckmar, W	Adagio in G 256 3	.10
Wely L	Andante in F	.05

GUITAR MUSIC.

Arpeggio exercises	\$0.25	Caprice, by King	.05
Charming Gavotte, by Le Thiere	.05	Guitar Method, by Carcassi	3.00
82 Hymn Tunes selected from various standard meters.			

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NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by years rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

Pianoforte Music, Classified.

FIRST YEAR.

- Behr, FOp. 575, Nos. 1, 2, 3, 6, from "Pianists' First and Second Year."
- Biedermann, A. J.....Spring Flowers, No. 2, from "Pianists' First and Second Year."
- Biedermann, A. J.....Op. 91, No. 2, The Old Man in Leather, from "Pianists' First and Second Year."
- Burgmüller, F.....Op. 100, Étude 1, 2, 3, 5, 7, 10.
- Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book I.
- Gurlitt, C.....Op. 130, Études Facile, Nos. 1 to 8, inclusive.
- Hackb, O.....Op. 230, No. 2, The Tin Soldier, from "Pianists' First and Second Year."
- Hackb, O.....Op. 230, No. 5, Barcarolle, "On the Sea," from "Pianists' First and Second Year."
- Köhler, L.....Op. 190, complete.
- Lichner, H.....A Short Story, from "Pianists' First and Second Year."
- Mozart, W. A.....Sonatina, from "Pianists' First and Second Year."
- Reinecke, C.....Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year."
- Rummel, J.....Les Allegresses Enfantine, No. 1, Waltz.
- Rummel, J.....Tyrolienne, from "Pianists' First and Second Year."
- Rummel, J.....Rondino Galop, from "Pianists' First and Second Year."
- Schumann, R.....Album for the Young, Op. 68, Nos. 1, 2, 3, 4, 5, 6, 7, 10.
- Spindler, F.....May Bells, Op. 42, Nos. 1, 2, 3, 4, 5.
- Thomé, F.....Melodie, from "Pianists' First and Second Year."
- Thomé, F.....Remembrance, from "Pianists' First and Second Year."
- Wait, Wm. B.....Normal Course of Pianoforte Technic.

SECOND YEAR.

- Bach, J. S.....Twelve Little Preludes, Nos. 1, 2, 9, 10.
- Baumfelder, F.....Op. 270, No. 6.
- Beethoven, L.....Sonatina in G, from "Pianists' First and Second Year."
- Beethoven, L.....Minuet in C, from "Pianists' First and Second Year."
- Blakeslee, A. C.....Op. 25, Crystal Fountain Waltz.
- Burgmüller, F.....Op. 100, Études 4, 6, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19.
- Clementi, M.....Op. 36, Sonatinas, Nos. 1, 2.
- Ehmant, A.....Thirty-six Melodic and Rhythmical Studies, Book II.
- Engelmann, H.....Op. 620, No. 2, Awakening.
- Gade, N. W.....Op. 36, Christmas Pieces, Nos. 1, 3.
- Gurlitt, C.....Op. 130, Études Facile, Nos. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 31.
- Gurlitt, C.....Op. 74, "From the Child World," Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12.

- Gurlitt, C. Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."
- Handel, G. F. Fugue No. 1, from "Six Fugues."
- Haydn, J. Andantino, from "Pianists' First and Second Year."
- Hiller, P. Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."
- Hiller, P. Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."
- Hoffman, C. Romance, "On the Heights."
- Hummel, J. N. Scherzo, from "Pianists' First and Second Year."
- Karganoff, G. Op. 25, No. 4, Grandfather's Dance, from "Pianists' First and Second Year."
- Köhler, L. Op. 243, Going to Church, from "Pianists' First and Second Year."
- Kullak, T. Op. 81, Scenes from Childhood, Nos. 1, 2, 3, 4, 5.
- Lange, G. Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."
- Lichner, H. "Twelve Characteristic Pieces," Nos. 1, 2, 3.
- Loeschhorn, A. Op. 96, "From the Child World," Nos. 1, 2, 3, 4, 5.
- Loeschhorn, A. Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."
- Meister, W. Forget Me Not, from "Pianists' First and Second Year."
- Mendelssohn, F. Songs Without Words, Nos. 4, 9.
- Mozart, W. A. Rondo in C, from "Pianists' First and Second Year."
- Poldini, E. General Boom Boom, from "Pianists' First and Second Year."
- Reinhold, H. Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."
- Rohde, E. Marionettes, No. 5, from "Pianists' First and Second Year."
- Rummel, J. Les Allegresses Infantines, Nos. 2, 3, 4, 5, 6.
- Schumann, R. Op. 68, Album for the Young, Nos. 8, 9, 16, 18, 19, 20, 24, 26.
- Spindler, F. Op. 44, May Bells, Nos. 6, 7, 8, 9, 10, 11, 12.
- Spindler, F. Trumpeter's Serenade, from "Pianists' First and Second Year."
- Steenfeldt, P. A. D. Prayer of the King's Daughter, from "Pianists' First and Second Year."
- Tschaikowsky, P. German Song, from "Pianists' First and Second Year."
- Tschaikowsky, P. Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."
- Von Wilm, N. Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."
- Von Wilm, N. Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."
- Wait, Wm. B. Normal Course of Pianoforte Technic.
- Westerhout, N. Rondo d'Amour.
- Wolff, B. Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."
- Wolff, B. Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

- Bach, J. S. All of Second Year, Bach.
- Bach, J. S. Twelve Little Preludes, Nos. 3, 4, 5, 6, 7, 8, 11, 12.
- Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord,"
from "Pianists' First and Second Year."
- Baumfelder, F. Op. 270, Kinderscenen, Nos. 1, 2, 3, 4, 5, 7, 8.
- Beethoven, L. Op. 33, Bagatelle No. 3.
- Beethoven, L. Album-Leaf, "Für Elise."
- Beethoven, L. Op. 49, No. 2, Sonatina in G major.
- Blakeslee, A. C. Op. 9, May Party Dance.
- Burgmüller, F. Op. 100, Études 22, 24, 25.
- Clementi, M. Op. 36, Sonatinas 3, 4, 5, 6.
- Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book III.
- Gade, N. Op. 36, Christmas Pieces, Nos. 2, 4, 5, 6.
- Giese, T. Op. 293, Melodic Pieces, Nos. 1, 2, 3, 4, 5, 6.
- Goldner, W. Gavotte Mignonne.
- Grieg, E. Op. 12, Lyrical Pieces,
No. 1. Arietta.
2. Waltz.
3. Watchman's Song.
8. Patriotic Song.
- Gurlitt, C. Op. 74, "From the Child World," Nos. 10, 13, 14, 15, 16,
17, 18, 19, 20.
- Gurlitt, C. Op. 130, Études Facile, Nos. 19, 24, 25, 26, 27, 28, 29, 30,
32, 33, 34, 35.
- Handel, G. F. Fugue No. 2, from "Six Fugues."
- Heins, C. Op. 194, Dance of the Sylphs.
- Hiller, F. Op. 117, No. 13, Serenade, from "Pianists' First and
Second Year."
- Hummel, J. N. Scherzo.
- Jadassohn, A. Op. 17, No. 3, Children's Dance.
- Kuhlau, F. Op. 20, No. 1, Sonatina.
- Kullak, T. Op. 81, Scenes from Childhood, Nos. 6, 7, 8, 9, 10, 11, 12.
- Lichner, H. Twelve Character Pieces, Nos. 4, 5, 6, 7, 8, 9, 10, 11, 12.
- Loeschhorn, A. Op. 96, "From the Child World," Nos. 6, 7, 8, 9, 10, 11.
- Löw, J. Cavatina, from "Pianists' First and Second Year."
- MacDowell, E. A. Op. 51, Woodland Sketches, No. 1, To a Wild Rose.
- Mendelssohn, F. Op. 72, Christmas Pieces, Nos. 1, 2, 3, 4.
- Mendelssohn, F. Songs Without Words, Nos. 2, 6, 12, 16, 22, 28, 35, 37, 41,
44, 48, 49.
- Mendelssohn, F. "Wandering," from "Pianists' First and Second Year."
- Ravina, H. Op. 86, Flattery, from "Pianists' First and Second Year."
- Reinhold, H. Op. 39, No. 9, Hungarian Dance, from "Pianists' First and
Second Year."
- Schmoll, A. Op. 50, No. 23, Polonaise, from "Pianists' First and
Second Year."
- Schmoll, A. Cymbals and Castanets, from "Pianists' First and Second
Year."

- Paderewski, I. JOp. 14, Minuet in G.
Sapellnikoff, WOp. 4, No. 2, Gavotte.
Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
Spindler, FOp. 17, Drawing Room Flower.
Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.
Wait, Wm. B.....Normal Course of Pianoforte Technique.

SIXTH YEAR.

- Bach, J. S All of Fifth Year, Bach.
 Bach, J. S Album, Schirmer's Library Edition, Nos. 16, 17.
 Bach, J. S Gavotte in D from Sixth Violoncello Sonata, arranged by
 William Mason.
 Bach, J. S Bourrée in B minor, from Second Violin Sonata.
 Bach, J. S Prelude and fugue in B flat, No. 4, Tausig Edition.
 Beethoven, L. Op. 2, Sonata in F minor, No. 1.
 Bohm, C. Op. 153, Polonaise, "With Song and Mirth."
 Chopin, F Op. 37, Nocturne, No. 1.
 Chopin, F Op. 64, Valse, No. 1.
 Cramer, J. B. Études Nos. 1, 7, 8, Bülow Edition.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 2. Solitary Wanderer.
 Handel, G. F Variations on "Harmonious Blacksmith."
 Hiller, F Rhythmical Studies, Nos. 6, 7, 8, 11, 12.
 Ketterer, E. Op. 266, Saltarelle.
 Kontski, A. de Op. 271, Polonaise.
 Liebling, E Op. 33, Spring Song.
 Lysberg, C. B. Op. 51, La Baladine.
 MacDowell, E. A. Op. 51, Woodland Sketches.
 No. 4. In Autumn.
 7. From Uncle Remus.
 9. By a Meadow Brook.
 Martin, G. D. La Ballerina.
 Mendelssohn, F. Songs Without Words. Nos. 3, 8, 10, 11, 15, 26, 30, 32, 39.
 Merkel, G Op. 92, Tarantelle.
 Mills, S. B Op. 31, Gavotte.
 Moszkowski, M. Op. 15, No. 1, Serenata.
 Moszkowski, M. "In Tempo di Minuetto."
 Nevin, E. Op. 13, Water Scenes.
 No. 1. Dragon Fly.
 3. Water Nymph.
 5. Barcarolle.
 Ravina, H. Op. 14, Étude de Style, No. 1.
 Rubinstein, A. Op. 44, Romance in E flat.
 Scharwenka, X. Op. 3, Polish Dance.
 Schubert-Schultz Minuet in D, from Third Quartet.
 Schumann, R Op. 28, No. 2, Romance in F sharp.
 Schumann, R Op. 12, No. 3, "Warum?"
 Wait, Wm. B Normal Course of Pianoforte Technic.

SEVENTH YEAR.

- Bach, J. S. All of Sixth Year, Bach.
 Bach, J. S. Gigue from the G major suite, Kullak Edition.
 Bach, J. S. Fugue from the Toccata in E minor, Kullak Edition.
 Bach, J. S. Album, Schirmer Library Edition, No. 18.
 Bach, J. S. Prelude and fugue in D major, No. 3, Tausig Edition.
 Bach, J. S. Prelude and fugue in D minor, No. 7, Tausig Edition.
 Beethoven, L. Op. 13, Sonata Pathétique.
 Chaminade, C. Album of 17 pieces, Vol. I, No. 1, Sérénade, Op. 29.
 Chopin, F. Op. 34, No. 1, Valse Brillante.
 Chopin, F. Op. 34, No. 3, Valse Brillante.
 Chopin, F. Op. 40, Polonaise, No. 1.
 Chopin, F. Op. 50, Mazurka, No. 1.
 Clementi, M. Gradus ad Parnassum, Nos. 1, 2.
 Grieg, E. Op. 43, Lyrical Piece,
 No. 4. Birdling.
 5. Love-poem.
 Grieg, E. Op. 46, First Peer Gynt Suite,
 No. 3. Anitra's Dance.
 4. In the Hall of the Mountain King.
 Godard, B. Op. 54, No. 2, Mazurka in B flat.
 Hiller, F. Op. 56, Rhythmical Studies, Nos. 4, 10, 13.
 MacDowell E. A. Op. 51, Woodland Sketches,
 No. 2. Will o' the Wisp.
 6. To a Water-Lily.
 Mendelssohn, F. Songs Without Words, Nos. 17, 21, 24.
 Mozart, W. A. Sonata in F, No. 6, Cotta Edition.
 Rubinstein, A. Op. 82, Polka Bohème.
 Schumann, R. Op. 21, Novelette, No. 1.
 Schumann, G. Op. 11, Tarantelle.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

EIGHTH YEAR.

- Bach, J. S. All of Seventh Year, Bach.
 Bach, J. S. Prelude and fugue in C minor, No. 2, Tausig Edition.
 Beethoven, L. Op. 26, Sonata in A flat.
 Chaminade, C. Album of 17 pieces, Vol. I,
 No. 2. Minuetto, Op. 23.
 7. Scarf Dance.
 9. Gavotte, Op. 9, No. 2.
 Chopin, F. Op. 29, Impromptu, No. 1.
 Chopin, F. Op. 37, Nocturne, No. 2.
 Chopin, F. Op. 10, Étude No. 5.
 Chopin, F. Op. 42, Grande Valse.
 Chopin-Liszt. Op. 74, No. 2, Polish Song.
 Grieg, E. Op. 43, Lyrical Pieces,
 No. 1. Butterfly.
 6. To Spring.

- Grieg, EOp. 46, First Peer Gynt Suite, No. 1, Morning-Mood.
 Larregla, JCoquetuela, Mazurka.
 Liszt, FLiebesträume, No. 2.
 Lysberg, C. BOp. 34, La Fontaine.
 Mendelssohn, FSongs Without Words, No. 34 (Spinning Song).
 Moschelles, IOp. 70, Études Nos. 1, 3, 4, 6.
 Rheinberger, JThe Chase.
 Schubert, FOp. 142, No. 3, Impromptu.
 Schubert-LisztLa Serenade.
 Schuett, EÉtude Mignonne.
 Schumann, ROp. 82, No. 7, Bird as a Prophet.
 Wagner, RMagic Fire from Die Walküre (4 hands).
 Wait, Wm. BNormal Course of Pianoforte Technic.

NINTH YEAR.

- Bach, J. SAll of Eighth Year, Bach.
 Bach, J. SEnglish Suites Nos. 1 to 6, Schirmer Library Edition. (In preparation).
 Beethoven, LOp. 28, Sonata Pastorale in D. (In preparation).
 Chaminade, CAlbum of 17 pieces, Vol. 1.
 No. 3. Air de Ballet, Op. 30.
 4.* Pas des Amphores (Air de Ballet).
 5. Callirhoë (Air de Ballet).
 6. Lolita (Caprice Espagnol), Op. 54.
 Chopin, FOp. 38, Deuxième Ballade.
 Chopin, FOp. 47, Troisième Ballade.
 Chopin, FOp. 25, Étude No. 9.
 Liszt, FTranscription of Wagner's Spinning Song from "Flying Dutchman."
 MacDowell, E. AOp. 17, No. 2, "Hexentanz," (Witches' Dance).
 MacDowell, E. AOp. 18, No. 2, Humoresque.
 Mendelssohn, FOp. 14, Rondo Capriccioso.
 Moschelles, IOp. 70, Études Nos. 11 and 12.
 Raff, JOp. 157, No. 2, La Fileuse.
 Weber, Von, C. MOp. 24, Perpetual Movement.
 Wait, Wm. BNormal Course of Pianoforte Technic.

TENTH YEAR.

- Bach, J. SAll of Ninth Year, Bach.
 Bach, J. SChromatic fantasie in D minor (Bülow). (In preparation).
 Bach, J. SPrelude and fugue in A minor. (Peter's Edition, Book 207).
 (In preparation).
 Beethoven, LOp. 106, Sonata in B flat. (In preparation).
 Beethoven, LOp. 120, 33 variations on a waltz by Diabelli.
 Brahms, JOp. 24, Variations and fugue on a theme by Handel.
 (In preparation).
 Chopin, FOp. 35, Sonata in B flat minor. (In preparation).
 Schumann, ROp. 13, 12 symphonic études in the form of variations.
 (In preparation).

LIST OF PUPILS.

ALBERS, WILLIAM H.
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 AUSTIN, EUSTACE H.
 BAKER, WALTER E.
 BAUMANN, CHARLES
 BERGIN, MARTIN
 BONNER, DANIEL
 BRAGALTO, MICHAEL
 BRANCH, NATHANIEL
 BRANDT, WILLIAM
 BULLOCK, ALEXANDER
 BURROWS, OSCAR H.
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE
 CARMODY, GEORGE M.
 CEPPO, SILVIO
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 COHEN, ISADORE
 COMON, CHARLES
 CRANDALL, CHARLES F.
 CURRAN, THOMAS
 DENK, LOUIS
 DESMOND, FRANK
 DONNELLY, SAMUEL
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FAHY, JOHN M.
 FELDMAN, JACOB
 FLECKENSTEIN, HENRY
 FOGEL, BERNHARDT
 FREUDENREICH, CHARLES J.
 FREUDENREICH, RUDOLPH
 FRITZ, WALTER J.
 FRIVRICH, MORRIS
 FUHRMEISTER, WILLIAM
 GARVEY, PETER
 GASKELL, WHITMAN R.
 GLASMANN, ASHLEY
 GLOVER, CALVIN S.
 GOLD, LOUIS
 GRANTZOW, ANDREW
 GUBLER, CHRISTOPHER
 HAGERMAN, AXEL
 HALLENBECK, WALTER
 HANCHETTE, BOYD K.
 HARRIS, JOSEPH
 HAWXHURST, GEORGE
 HELWIG, RAYMOND J.
 HERMAN, SAMUEL

HICKS, WALTER
 HOLST, HAROLD
 HURLEY, WILLIAM
 JOHNS, SYDNEY W.
 JOHNSON, THOMAS
 KEARNEY, EDGAR F.
 KOHLER, ROBERT I.
 KIRBY, JOSEPH
 KLEIN, HARRY
 KNIGHT, J. W. HARVEY
 KOSTOWSKI, WALTER
 KRAKOWER, JACOB
 KREY, HENRY
 KUCHLER, ALBERT C.
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 MARCHMAN, EDWARD
 McCORMACK, JOHN G.
 McDONALD, JAMES
 McPARTLAND, WALTER
 MEINERT, CHARLES A.
 MEYER, WILLIAM
 MEYERS, DOUGLAS A.
 MOORE, WILLIAM
 NABENHAUER, ALBERT A.
 NEDER, GEORGE
 OLIVER, JAMES
 PIRNIE, ALEXANDER
 PHILLIPS, HARRY
 PLEBANI, FRANK
 REICHARD, JOSEPH
 RICE, CARL
 RICHARDSON, CHARLES E.
 RICHARDT, JOHN
 ROBINSON, JOSEPH
 ROSENMAN, SAMUEL
 SABEL, HARRY
 SAMBINO, FRANK
 SCHENCK, WILLIAM R.
 SILBERBERG, HARRY
 SPIGEL, BARNEY
 STONE, GEORGE W.
 SULLIVAN, DANIEL J.
 TAGLANG, GEORGE
 TROLLA, ANTONIO
 VAN DYCK, JOHN
 WALTERS, HENRY
 WILLIAMS, MILTON
 WINTER, GEORGE
 WRIGHT, PETER JAY
 WRIGHT, ROBERT

ANNENBERG, ROSE
 ARNOWITZ, ANNIE
 BARTHOLD, ELSIE
 BORDO, JULIA
 BRITTON, DORETTA
 BUTLER, E. LORETTA
 CANNON, ELLEN
 CLANCY, MAGGIE
 CLARK, CATHERINE
 COHEN, CATHERINE
 CORLISS, MADELINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CRAMPTON, CLARA
 DECKER, MABELLE
 DONOHUE, JENNIE
 DOUGHTY, ADALINE
 DYER, THERESA
 EADIE, MARGARETTA
 FEIN, SADIE
 FORTIER, ALIDA
 FULLMER, MARION
 GARRELMAN, ANNIE
 GEERCKE, HENRIETTA M.
 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GROVES, FLORENCE M.
 HALE, MARY F.
 HARDY, EDITH
 HAROLD, MAY
 HARRIS, MILDRED
 HECKEL, BARBARA
 HEIL, EMILY T.
 HOGAN, MARGARET R.

INFELD, SADIE
 JOHNSON, ALICE
 KLEIN, LENA L.
 KINZEL, IDA H.
 LASHER, EDNA
 McKENNA, MARGARET
 MEYER, EMMA L.
 MONOHAN, ANNIE
 MORAN, MARY
 NORCOTT, MARY V.
 O'SHAUGHNESSY, CATHERINE
 PAGE, MAY
 PATH, MARY
 PAYNE, ELIZABETH
 PHELAN, ELIZABETH
 PIECHOCINSKI, JOSEPHINE
 SCHOELLNER, MARY
 SCHWAHN, JOHANNA
 SCHWARTZ, ESTHER
 SCOTT, VIOLET I.
 SMALL, EVA
 SMITH, MARION A.
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 VOGT, LENA D.
 VOPAT, ROSE
 WAGERMAN, ELIZABETH
 WARREN, MARGARET
 WARSCHAUER, ANNIE
 WILLIAMS, LUCY
 WINTER, ELIZABETH
 WINTRINGHAM, RUTH
 WOLLERT, ANNA
 WOODS, THERESA

27
1831.

*N.Y. Institute for the
Education of the Blind*

1907

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ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK

INSTITUTION FOR THE BLIND

FOR THE

YEAR ENDING SEPTEMBER 30, 1907.

No. 412 NINTH AVENUE,
NEW YORK CITY.

SEVENTY-SECOND

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK
INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1907.

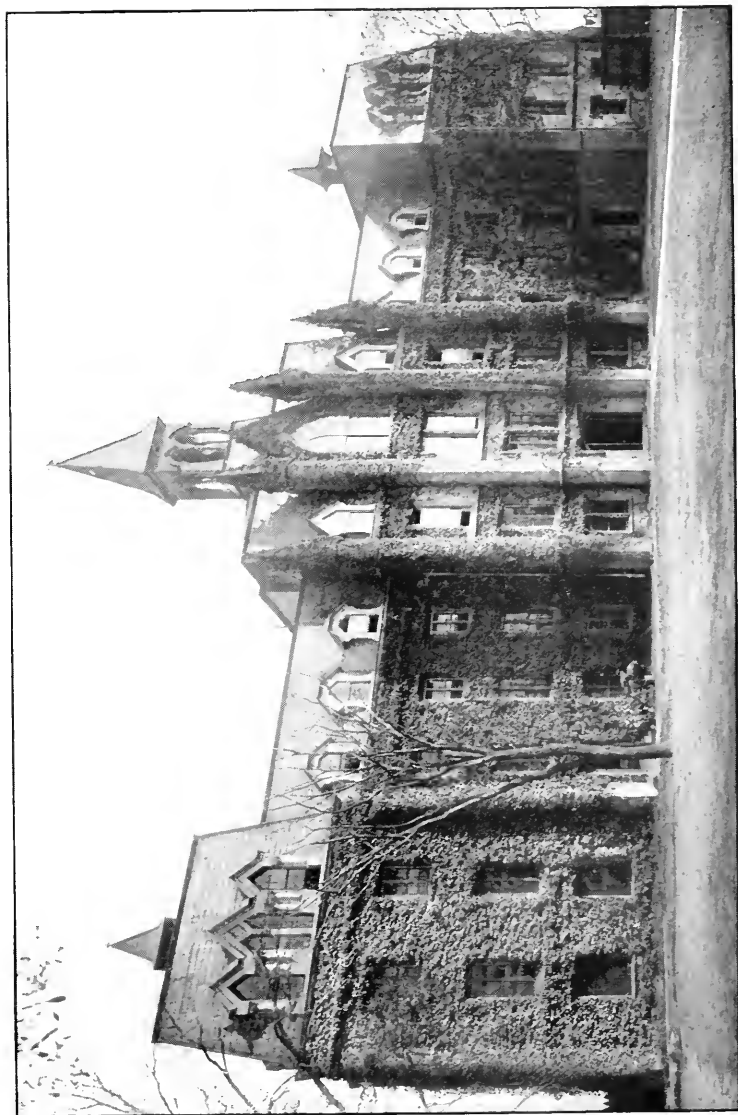
Lux Oritur :

"And I will bring the blind by a way that they knew not ; I will lead them in paths that they have not known ; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:

THE BRADSTREET PRESS, 49 LAFAYETTE STREET
1908.





THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.	1831-1845	Chandler, Adoniram.	1836
Averill, Herman.	1831-1832	Cushman, D. Alonzo.	1837-1843
Bolton, Curtis.	1831-1835	Blakeman, Wm. N., M.D. } 1837-1839	
Donaldson, James.	1831-1832	} 1841	
Bogert, Henry K.	1831-1832	Wood, Isaac, M.D.	1837-1859
Remsen, Henry.	1831-1832	Hart, Joseph C.	1837-1840
Stuyvesant, John R.	1831-1840	Holmes, Curtis.	1837-1838
Price, Thompson.	1831-1840	Roome, Edward.	1837-1845
Ketchum, Morris.	1831-1837	Seton, Samuel W.	1837
Miller, Sylvanus.	1831-1832	Gracie, Robert.	1838-1861
Crosby, William B.	1831-1833	Demilt, Samuel.	1838
Lee, Gideon.	1831-1836	Hart, James H.	1839
Ketchum, Hiram.	1831-1838	Murray, Robert J.	1839-1858
Wood, Samuel.	1831-1836	Schermerhorn, Peter Augustus.	1839-1845
Jenkins, Thomas W.	1831-1836	Tallmadge, Henry F.	1839-1841
Thomas, Henry.	1831-1834	Thompson, Martin E.	1839
Nevins, Rufus L.	1831-1832	Moore, Clement C.	1840-1850
Beers, Joseph D.	1831-1832	Olyphant, D. W. C.	1840
Mott, Samuel F.	1831	Averill, Augustine.	1840
Patterson, Matthew C.	1831-1833	Beers, Cyrenius.	1841-1853
Russ, John D., M.D.	1833-1834	Suydam, Lambert.	1841-1842
Dwight, Theodore.	1833-1837	Holmes, Silas.	1841-1842
Brown, Silas.	1833-1859	Case, Robert L.	1841-1861
Hagg, John P.	1833	Crosby, John P.	1841-1859
Spring, George.	1833-1835	Collins, Stacey B.	1841
Walker, John W.	1833-1839	Schermerhorn, E. H.	1841-1842
Miller, Franklin.	1833-1835	Marsh, James.	1842-1852
Steel, Jonathan D.	1833	Murray, Hamilton.	1842-1847
Allen, Moses.	1834	Walsh, A. R.	1842-1850
Lyon, Stephen.	1834-1836	Wood, John.	1842-1850
Dissosway, Gabriel P.	1834-1836	Jones, Edward.	1843-1850
Phelps, Anson G.	1834-1855	Whittemore, William T.	1843-1845
Crosby, William H.	1835	Smith, Floyd.	1844-1848
Hoyt, Charles.	1835-1839	Dean, Nicholas.	1844-1848
Oakley, Charles.	1835	Jones, William P.	1846-1849
Titus, Peter S.	1836	Thurston, William R.	1846-1851
Allen, George F.	} 1836-1839 1841-1862	Sheldon, Henry.	1846-1854
Trulock, Joseph.		King, John A.	1848-1854
Mandeville, William.	1836-1837	Schell, Augustus.	1849-1883
		Day, Mahlon.	1849-1854

Jones, George F.....	{ 1850-1859 1865	Schermerhorn, Wm. C.....	1866-1901
Adams, John G.....	1851-1858	De Rahm, Charles.....	1866-1890
Ogden, Gouverneur M.....	1851-1857	Hilton, Henry.....	1866
Cobb, James N.....	1851-1858	Burrill, John E.....	1866-1867
Beadle, Edward L.....	1851-1862	Stout, Francis A.....	1867-1892
Wood, Edward.....	1852-1861	Butterfield, Daniel.....	1868
Ogden, John D., M.D.....	1853-1855	Hoffman, William B.....	1868-1879
Craven, Alfred W.....	1854-1861	Gerard, James W.....	1869-1873
Olyphant, G. T.....	1855-1857	Schermerhorn, F. Augs.....	1870-1907
Abbatt, William M.....	1855-1857	Marie, Peter.....	1870-1903
Noyes, William Curtis.....	1855-1859	Rhoades, J. Harsen.....	1869-1872
Dumont, William.....	1856-1862	Rhineland, Frederick W....	1874-1904
Warren, James.....	1856-1859	Sheldon, Frederick.....	1874-1906
Cammann, George P., M.D..	1858	Robbins, Chandler.....	1875-1904
Rutherford, Lewis M.....	1858-1861	Strong, Charles E.....	1875-1887
Van Rensselaer, Henry.....	1858-1860	Schuyler, Philip.....	1878-1898
Hone, Robert S.....	1859-1891	Prime, Temple.....	1878-1887
Tomes, Francis.....	1859-1860	Kane, John I.....	1881-1907
Norton, Charles B.....	1859-1861	King, Edward.....	1884-1893
Church, William H., M.D..	1859-1864	Schell, Edward.....	1885-1893
Hutchins, Waldo.....	1860-1867	Bronson, Frederick.....	1888-1900
Tuckerman, Charles K.....	1860-1867	King-land, Ambrose C.....	1889-1890
Kennedy, James Lenox.....	1860-1864	Robbins, George A.....	1889-1895
Travers, William R.....	1860	Kissel, Gustav E.....	1891-1907
Tompkins, Daniel H.....	1860-1874	Bowers, John M.....	1891-1906
Aspinwall, J. Lloyd.....	1860-1861	Peabody, George L., M.D....	1891-1907
Suydam, D. Lydig.....	1861-1884	Marshall, Charles H.....	1892-1907
Daly, Charles P.....	1861	Smith, Gouverneur M., M.D..	1893-1898
Hosack, Nathaniel P.....	1862-1876	Davis, Howland.....	1894-1907
Grafton, Joseph.....	1862-1872	Duer, William A.....	1894-1905
Myers, T. Bailey.....	1862-1887	Hamilton, William G.....	1894-1905
Edgar, Newbold.....	{ 1862-1864 1868	Appleton, William W.....	1896-1907
Donnelly, Edward C.....	1862-1864	Tappen, Frederick D.....	1897-1901
Lord, James Cooper.....	1862-1864	Armstrong, D. Maitland....	1898-1907
Schermerhorn, Alfred	{ 1862-1865 1867-1868	Wheelock, George G., M.D..	1898-1907
Irving, John Treat.....	1863-1896	Fairchild, Charles S.....	1898-1906
Brown, John Crosby.....	1862-1864	Soley, James Russell.....	1900-1907
Van Rensselaer, Alex	{ 1862-1865 1867-1877	Winthrop, Egerton L., Jr....	1901-1907
Potter, Clarkson N.....	1863-1866	Wickersham, George W.....	1902-1907
McLean, James M.....	1863-1890	Foster, Frederick De Peyster.	1903-1907
Clift, Smith.....	1865-1893	Rhineland, Thomas N.....	1905-1907
Hoffman, Charles B.....	1865-1868	McIlvaine, Tompkins.....	1905-1907
Emmet, Thos. Addis, M.D..	1865-1866	Godkin, Lawrence.....	1905-1907
Whitewright, William.....	1866-1898	Derby, Richard H., M.D....	1906-1907
		Borland, J. Nelson.....	1907
		Montant, August P.....	1907
		Rhoades, J. Harsen, 2d.....	1907
		Tucker, Samuel Auchmuty...	1907

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Day, Mahlon.....	1849-1854
Ackerly, Samuel, M.D.....	1831-1845	Dean, Nicholas.....	1844-1848
Adams, John G., M.D.....	1851-1858	Demilt, Samuel.....	1838
Allen, George F.....	{ 1836-1839	De Rahm, Charles.....	1866-1890
	{ 1841-1862	Derby, Richard H., M. D....	1906-1907
Allen, Moses.....	1834	Dissosway, Gabriel P.....	1834-1836
Appleton, William W.....	1896-1907	Donaldson, James.....	1831-1832
Armstrong, D. Maitland....	1898-1907	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore.....	1833-1837
Beadle, Edward L.....	1851-1862	Edgar, Newbold.....	{ 1862-1864
Beers, Cyrenius.....	1841-1853		{ 1868
Beers, Joseph D.....	1831-1832	Emmet, Thos. Addis, M.D....	1865-1866
Blakeman, Wm. N., M.D. {	1837-1839	Fairchild, Charles S.....	1898-1906
	{ 1841	Foster, Frederick De Peyster.	1903-1907
Bogert, Henry K.....	1831-1832	Gerard, James W.....	1869-1873
Bolton, Curtis.....	1831-1835	Godkin, Lawrence.....	1905-1907
Borland, J. Nelson.....	1907	Gracie, Robert.....	1838-1861
Bowers, John M.....	1891-1906	Grafton, Joseph.....	1862-1872
Bronson, Frederick.....	1888-1900	Hagg, John P.....	1833
Brown, John Crosby.....	1862-1864	Hamilton, William G.....	1894-1905
Brown, Silas.....	1833-1859	Hart, James H.....	1839
Burrill, John E.....	1866-1867	Hart, Joseph C.....	1837-1840
Butterfield, Daniel.....	1868	Hilton, Henry.....	1866
Cammann, George P., M.D..	1858	Hoffman, Charles B.....	1865-1868
Case, Robert L.....	1841-1861	Hoffman, William B.....	1868-1879
Chandler, Adoniram.....	1836	Holmes, Curtis.....	1837-1838
Church, William H., M.D....	1859-1864	Holmes, Silas.....	1841-1842
Clift, Smith.....	1865-1893	Hone, Robert S.....	1859-1891
Cobb, James N.....	1851-1858	Hosack, Nathaniel P.....	1862-1876
Collins, Stacey B.....	1841	Hoyt, Charles.....	1835-1839
Craven, Alfred W.....	1854-1861	Hutchins, Waldo.....	1860-1867
Crosby, John P.....	1841-1859	Irving, John Treat.....	1863-1896
Crosby, William B.....	1831-1833	Jenkins, Thomas W.....	1831-1836
Crosby, William H.....	1835	Jones, Edward.....	1843-1850
Cushman, D. Alonzo.....	1837-1843	Jones, George F.....	{ 1850-1859
Daly, Charles P.....	1861		{ 1865
Davis, Howland.....	1894-1907	Jones, William P.....	1846-1849

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	Hone, Robert S.....	1884-1887
Phelps, Anson G.....	1843-1853	McLean, James M.....	1888-1890
Wood, Isaac, M.D.....	1854-1859	Irving, John Treat.....	1891-1895
Allen, George F.....	1860-1862	Schermerhorn, William C....	1896-1901
Schell, Augustus.....	1863-1883	Schermerhorn, F. Augs.....	1901-1907

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marlé, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D....	1907

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1907
Kennedy, James Lenox.....	1863-1864		

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H.....	1901-1907

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D....	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D....	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

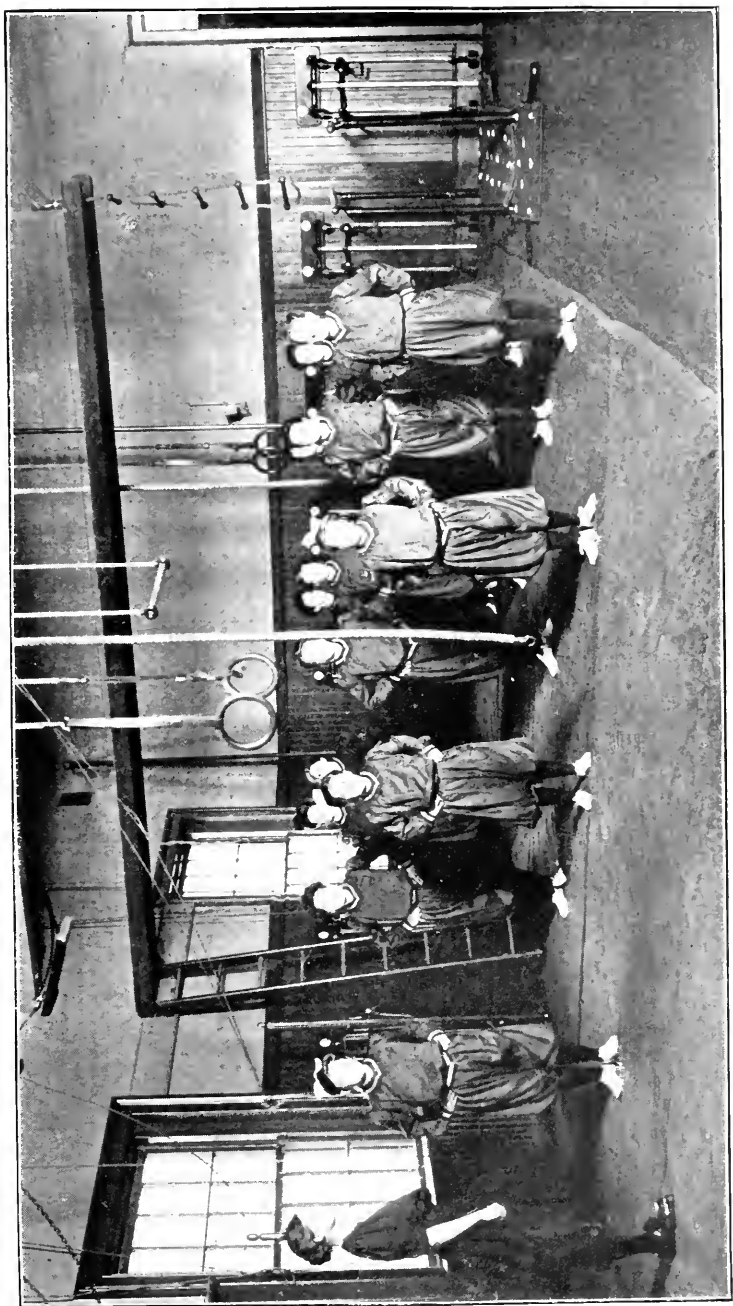
FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.



Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D.....1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

A PHYSICAL CULTURE CLASS



BOARD OF MANAGERS.

1907.

Terms of continuous service.

FREDERICK AUGUSTUS SCHERMERHORN,	Since 1870
FREDERICK SHELDON,	" 1874
Resigned November 7, 1906.	
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
JOHN M. BOWERS,	" 1891
Resigned December 19, 1906.	
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
GEORGE G. WHEELOCK, M.D.,	" 1898
Died March 22, 1907.	
CHARLES S. FAIRCHILD,	" 1899
Resigned December 15, 1906.	
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,	" 1905
RICHARD H. DERBY, M.D.,	" 1906
Died July 4, 1907.	
J. NELSON BORLAND,	" 1907
Elected January 2, 1907.	
J. HARSEN RHOADES,	" 1907
Elected January 2, 1907.	
AUGUST P. MONTANT,	" 1907
Elected January 2, 1907.	
SAMUEL AUCHMUTY TUCKER,	" 1907
Elected June 5, 1907.	

OFFICERS OF THE BOARD.

F. AUGUSTUS SCHERMERHORN,	<i>President.</i>
GEORGE L. PEABODY, M.D.,	<i>Vice-President.</i>
CHARLES H. MARSHALL,	<i>Recording Secretary.</i>
WILLIAM W. APPLETON,	<i>Corresponding Secretary.</i>
HOWLAND DAVIS,	<i>Treasurer.</i>

STANDING COMMITTEES.

Committee on Finance.

GUSTAV E. KISSEL,	GEORGE W. WICKERSHAM,
FREDERICK DE PEYSTER FOSTER.	

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE,	GEORGE G. WHEELOCK, M.D.,
CHARLES H. MARSHALL,	LAWRENCE GODKIN,
J. NELSON BORLAND.	

Committee on Education.

WILLIAM W. APPLETON,	RICHARD H. DERBY, M.D.,
TOMPKINS MCILVAINE,	J. HARSEN RHOADES.

Committee on Manual Training.

D. MAITLAND ARMSTRONG,	THOMAS N. RHINELANDER,
EGERTON L. WINTHROP, JR.,	AUGUST P. MONTANT.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, *Emeritus Principal.*
 EVERETT B. TEWKSBURY, *Principal.*

Literary Department.

MARY B. SCHOONMAKER,	GEORGE M. WEIMAR,
MARGARET A. MACANN,	WALTER F. NUTT,
DORA M. ROBINSON,	ELIZABETH P. AYER,
MARY FITCH HUME,	HELEN HUME,
JEAN Y. AYER,	LOUISA A. MACANN.

Music Department.

HANNAH A. BABCOCK, <i>Director.</i>	SUSAN B. HAWKS,
EVA E. KERR,	EVA MARCH,
PAULINE FARRINGTON,	L. JOSEPHINE BOYNTON,
MARY BRUCE ALLEN.	

Tuning.

FREDERICK WINKLEMAN.

Kindergarten.

MARY FITCH HUME.

Manual Training and Home Science.

RUDOLPH MUSSEHL,	I. GERTRUDE SLAYMAN,
DANIEL MCCLINTOCK,	SUSAN M. WEED,
MARY B. SCHOONMAKER,	* DEBORAH KIPP,
FRANCES A. WARD,	† JENNIE DICKEY.

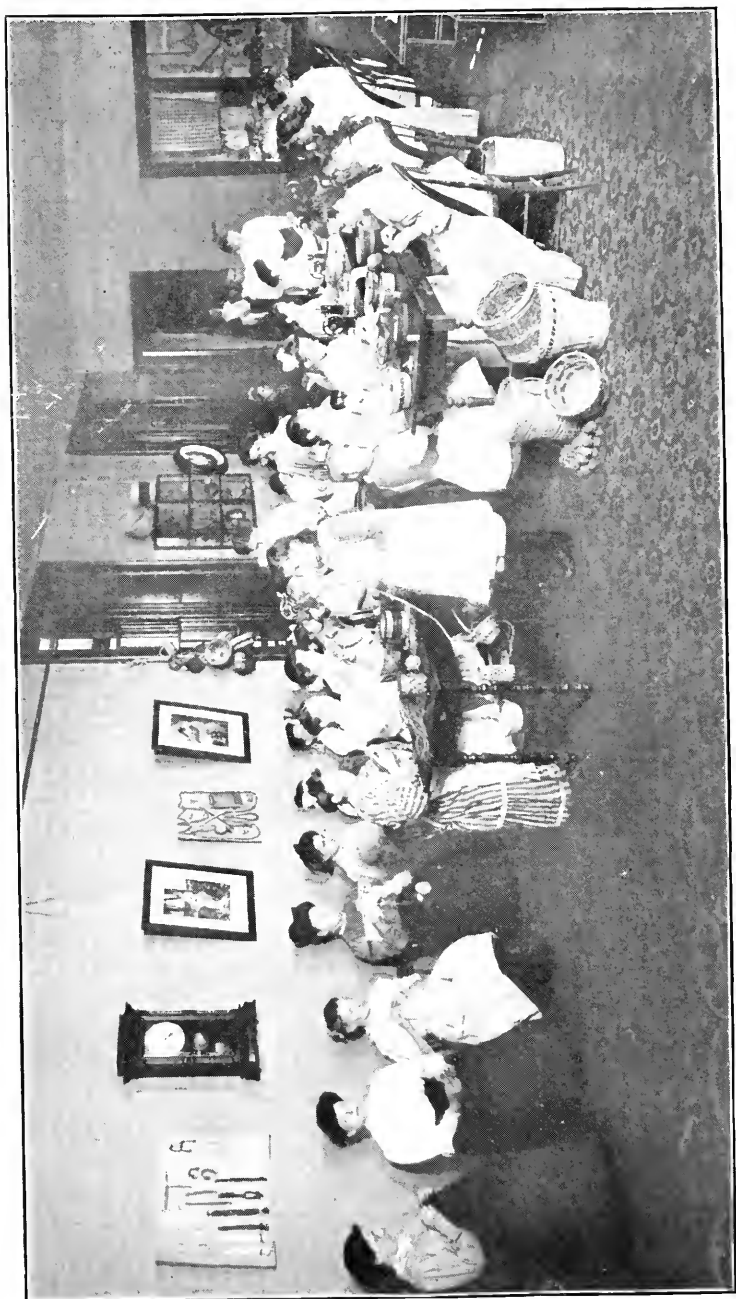
* From January, 1907. † To January, 1907.

Physical Training.

FRANCES E. WOOD,

DUDLEY B. REED.

*Administrative Department.*DWIGHT L. HUBBARD, M D., *Attending Physician.*WILHELMINA MIHR, *Matron.*L. ADELLE ROGERS, *Matron.*ZOE KNAPP, *Stenographer and Librarian.*MARGARET P. FROST, *Accountant.*ALICE HATCHMAN, *Assistant.*



ONE OF THE MANUAL TRAINING ROOMS.

Seventy-Second Annual Report

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1907.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1906.....	\$2,811.46	
Current receipts	159,165.53	
		\$161,976.99
Current expenditures	\$155,936.86	
Cash balance September 30, 1907	6,040.13	
		\$161,976.99

INVESTMENT FUND ACCOUNT.

Balance September 30, 1906.....	\$74,438.87	
Receipts—		
Interest and rents.....	16,850.42	
Bonds and mortgages	40,000.00	
		\$131,289.29
Payments—		
Transferred for special plumbing....	\$5,000 00	
Taxes and assessments	15,891 00	
Transferred to current account, Mr. Schermerhorn's donation for organ	\$5,640.00	
Transferred for current expense	17,000.00	
	22,640 00	
Bonds and mortgage	45,069.82	
Transferred to library fund (interest from Miller mortgages)	2 711.41	
Legal expenses.....	2,783.51	
Balance September 30, 1907	37,193 55	
		\$131,289.29

BUILDING FUND ACCOUNT.

Balance September 30, 1906.....	\$13,872.82	
Real estate	2,054 70	
Interest	443.26	
Balance September 30, 1907.....		\$16,370.78

LIBRARY FUND.

Balance September 30, 1906.....	\$3,702 89	
Miller mortgages on hand October 1, 1906.....	84,000.00	
Interest and cash received	5,542.40	
Interest received from executors of Miller estate	4,801.08	
Mortgages from Miller legacy.....	14,950.00	
Mortgage from Miller estate paid off.....	\$10,000 00	
Cash in final settlement	2,650.85	
	12,650.85	
		\$125,647.22

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1907 :

Miles R. Burke.....	\$2,000.00	Jonathan C. Bartlett.....	\$190.00
Jane Van Cortland.....	300.00	Stephen V. Albre.....	428.57
Isaac Bullard.....	101.66	John Penfold.....	470.00
Elizabeth Bayley.....	100.00	Madam Jumel.....	5,000.00
John Jacob Astor.....	5 000.00	Mrs. Steers.....	34.66
William Bean.....	500.00	Thomas Garner.....	1,410.00
Peter G. Stuyvesant.....	3,000.00	Elizabeth Magee.....	534.00
John Horsburgh.....	5,000.00	Chauncey and Henry Rose..	5,000 00
Elizabeth Demilt.....	5,000 00	John J. Phelps.....	2,350 00
Sarah Demilt.....	2,000 00	Rebecca Elting.....	100.00
C. D. Betts.....	40.00	Gerard Martins.....	500.00
Sarah Penny.....	500.00	Regina Horstein.....	250.00
Sarah Bunce.....	500.00	John Alstyne.....	10,320.44
Elizabeth Idley.....	196.00	Elizabeth and Sarah Wooley.	5,984.83
Samuel S. Howland.....	1,000 00	Benjamin Nathan.....	1,000.00
William Howe.....	2,985.14	Thomas M. Taylor.....	6,151.94
Margaret Fritz.....	100.00	Simeon Abrahams.....	5,052.70
James McBride.....	500.00	James Peter Van Horn.....	20,000.00
Charles E. Cornell.....	521.96	Caleb Swan.....	500 00
Charles E. Deming.....	50.00	Mrs. A. E. Schermerhorn ..	10,000.00
Mrs. De Witt Clinton.....	200.00	Henry H. Munsell.....	3,396.32
W. Brown.....	465.00	Thomas C. Chardevoyne....	5,000.00
Elizabeth Gelston.....	1,000.00	William Dennistoun.....	11,892.77
Robert J. Murray.....	500.00	William B. Astor.....	5,000 00
Seth Grosvenor.....	10,000.00	Benjamin F. Wheelwright..	1,000.00
Elijah Withington.....	100.00	George T. Hewlett, executor.	500.00
Benjamin F. Butler.....	812.49	J. L. (of Liverpool, England)	25.00
Frissel Fund.....	2,000.00	Ephraim Holbrook.....	33,458.16
Simeon V. Sickles.....	6,561.87	Mrs. Emma B. Corning....	5,000.00
Anson G. Phelps.....	5,675.68	Eliza Mott.....	1,475.54
Thomas Reilly.....	2,254.84	Maria M. Hobby.....	2,509.82
Elizabeth Van Tuyle.....	100.00	Daniel Marley.....	1,749.30
Thomas Eggleston.....	2,000.00	Henry E. Robinson.....	6,000.00
Sarah A. Riley.....	100.00	Henry Schade.....	20.00
William E. Saunders.....	725.84	Caroline Goff.....	4,161.59
Thomas Eddy.....	1,027.50	Catherine P. Johnston.....	530.00
Robert C. Goodhue.....	1,000.00	Mrs. Emma Stuecker.....	12,221.66

Eli Robbins.....	\$5,000.00	Maria Moffett, other stock...	\$2,800 00
Margaret Burr.....	10,011.11	John Vanderbilt.....	25.00
Mary Burr	10,611.11	William Clymer.....	2,000.00
Samuel Willetts.....	5,045 00	Julia L. Peyton.....	1,000 00
Roosevelt & Sons.....	45.00	Amos R. Eno.....	5,000.00
Augustus Schell	5,000.00	Clarissa L. Crane.....	1,000.00
James Kelly.....	5,000.00	Leopold Boscowitz....	1,000.00
George Merrill	40.00	Emeline S. Nichols	5,000.00
William B. and Leonora S.		Margaret Salisbury.....	100.00
Bolles	2,949.11	Sarah B. Munsell	477.56
Edward B. Underhill	500.00	Edward L. Beadle.....	4,303.99
Harriet Gross	1,000.00	Cecelia J. Loux.....	2,000.00
Mary Hopeton Drake.....	2,340.00	Mrs. E. Douglas Smith....	40.00
George Dockstader	325.00	William C. Schermerhorn...	10,000.00
Mary Rogers.....	1,000.00	Mary J. Walker.....	24,193.76
Polly Dean.....	500.00	Sarah Schermerhorn Estate.	5,137.50
John Delaplaine	302.99	Mary J. Walker Estate.....	1,222.32
Abby A. Coates Winsor	1,000.00	F. Augs. Schermerhorn (for	
Harriet Flint.....	1,776.74	building fund).....	10,000.00
Maria C. Robbins.....	10,000.00	Peter Marie's Estate.....	3,145.47
Cash (sundry donations)....	133.18	Eli Specht	2,816.17
Julia A. Delaplaine.....	38,842.25	Catherine Talman.....	4,996.60
Mary E. Brandish.....	89.40	Mrs. Annie Stewart Miller..	116,401.93
Thomas W. Strong.....	1,893.00	F. Augs. Schermerhorn (for	
Maria Moffett.....	14,112.21	pipe organ)	5,840.00

In addition to the sum of eighty-four thousand dollars (\$84,000) received from the estate of Mrs. Annie Stewart Miller prior to October 1, 1906, the Managers beg to acknowledge the receipt during the current year of fourteen thousand nine hundred and fifty dollars (\$14,950) in mortgages, and of seventeen thousand four hundred and fifty-one dollars and ninety-three cents (\$17,451.93) in cash, making a total of one hundred and sixteen thousand four hundred and one dollars and ninety-three cents (\$116,401.93) received from this bequest.

The funds thus received from legacies were represented as follows: On deposit in the Union Trust Company, thirty-seven thousand one hundred and ninety-three dollars and fifty-five cents (\$37,193.55); Bonds and Mortgages, one hundred and twenty-seven thousand dollars (\$127,000); Building Fund, sixteen thousand three hundred and seventy dollars and seventy-eight cents (\$16,370.78); Library Fund, Bonds and Mortgages, ninety-eight thousand nine hundred and fifty dollars (\$98,950).

and cash, twenty-six thousand six hundred and ninety-seven dollars and twenty-two cents (\$26,697.22). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

During the past summer the old drainage system and plumbing fixtures have been replaced, wherever desirable, by a modern equipment in conformity with the best practice. Some considerable renewals of the system of water supply and repairs of the premises were also made at the same time.

The total cost of the entire work was twenty thousand seven hundred and fifty-three dollars and fifty-three cents (\$20,753.53), the whole of which has been provided for out of the invested funds of the Institution.

During the past few years the necessary expense of maintenance has so greatly increased that the present per capita amount received for the services rendered by the Institution is quite inadequate, and the Managers therefore feel compelled to ask your honorable body for an increase in the compensation for State pupils from three hundred dollars (\$300) to three hundred and fifty dollars (\$350) per capita for the ensuing fiscal year.

Inasmuch as the State is having the use of the premises and buildings of the Institution without charge, the Managers feel that the Institution should receive an amount sufficient to cover the cost of education of the State pupils, so that the Managers shall not be compelled to use the income from its Legacy Investment Fund to meet deficiencies arising from inadequate compensation for State pupils.

All of which is respectfully submitted,

THE NEW YORK INSTITUTION FOR THE BLIND.

(Signed) F. AUGS. SCHERMERHORN, *President*.

(Signed) CHARLES H. MARSHALL, *Recording Secretary*.

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

(Signed) F. AUGS. SCHERMERHORN.

Sworn to before me this second)
day of January, 1908. }

(Signed) WILLIAM BELL WAIT, JR.,
Notary Public, New York County.

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1907.

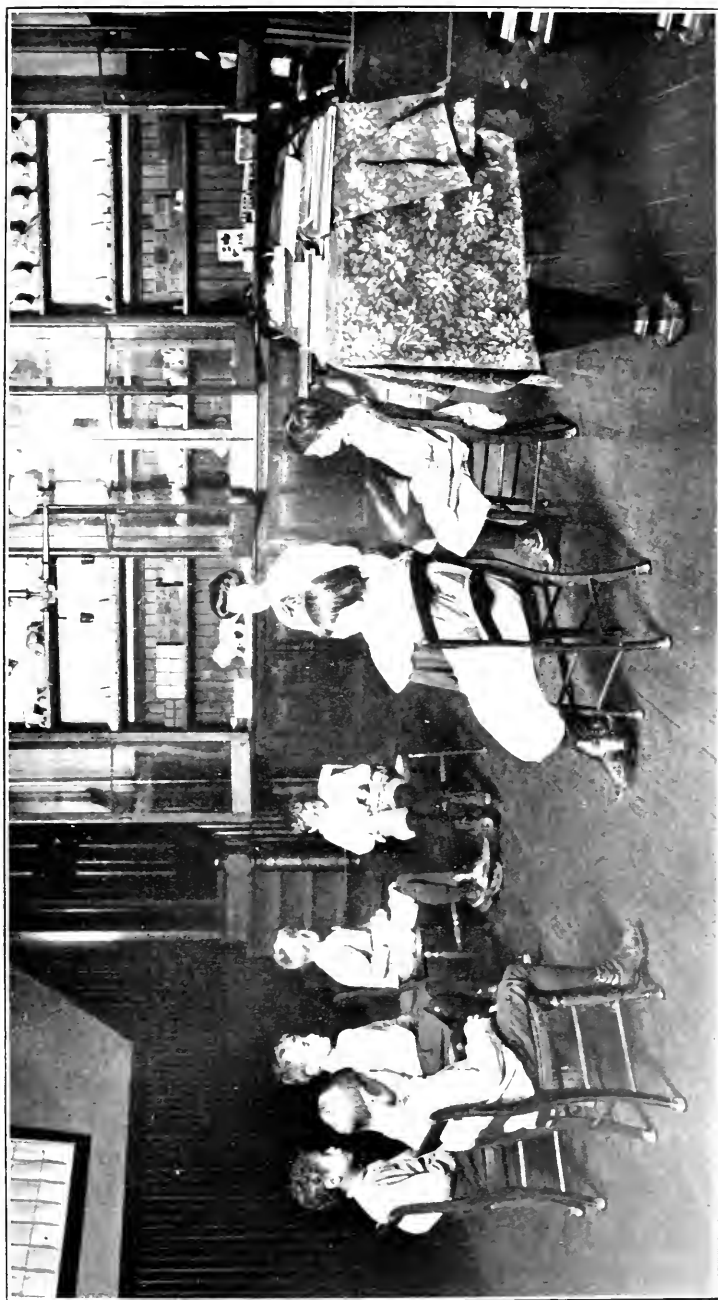
<i>Dr.</i>			<i>Cr.</i>
CURRENT FUND.			
Balance, September 30, 1906.....	\$2,811.46		
Received from :			
New York State.....	\$51,153.87		Supplies.....\$14,550.13
New Jersey.....	5,677.24		Salaries and wages.....36,013.49
Current tuition and support.....	1,772.50		Clothing, dry goods, etc.....4,636.31
Music and instruction.....	413.37		Furniture and fixtures.....5,304.81
Clothing, dry goods.....	6.44		Principal's fund.....2,000.00
Supplies.....	49.42		Repairs and improvements.....14,262.57
Petty account.....	14.26		Traveling.....38.70
New York County.....	2,718.76		Electricity.....96.80
Kings County.....	1,227.67		Gas.....1,745.50
Queens County.....	237.12		Music and instruction.....7,437.88
Investment fund.....	91,384.33		Manual training.....845.82
Manual training.....	547.53		Taxes.....4,786.78
Interest.....	163.02		Legal expense.....3,041.51
Principal's fund.....	3,800.00		Petty account.....2,148.43
		159,165.53	Drugs and medicines.....72.72
			Fuel.....2,728.37
			Assessments.....11,110.22
			Bond and mortgage.....5,000.00
			Bonds and stocks.....40,069.82
			Real estate.....53.00
			<hr/>
			Balance, September 30, 1907.....
			<hr/>
			\$155,936.86
			6,040.13
			<hr/>
			\$161,976.99

(Signed) HOWLAND DAVIS, *Treasurer.*

The foregoing account has been compared with the vouchers and accounts and certified to be correct by Townsend & Dix, Accountants and Auditors, 31 Nassau St., N. Y. City.

November 14, 1907.

GUSTAV E. KISSEL,
FREDERICK DE P. FOSTER, } *Finance Committee.*



A KINDERGARTEN CLASS

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1907 :

Number of pupils September 30, 1906.....	156
Admitted during the year.....	31
Whole number instructed.....	187
Reductions.....	27
Number remaining.....	160

The general organization of the school and schedule of classes remains practically what they were last year. English now holds the position for which we have been striving and which we intend to maintain. There are four full years of it in the High School running simultaneously, and pupils may now have a complete and well-ordered training, not often possible in the arrangements found convenient when pupils prepared to take the work are of sufficient number to make a class of average size. The classes in Latin and German are begun in alternate years. There are at present two classes in each of these subjects, Latin first and third year and German second and fourth year. There is also a class in third year French.

The results gained in the Music Department have been highly gratifying, the pupils having applied themselves with as much serious interest to this as to other branches of study.

The following table shows the number of pupils in each of the Music subjects :

	<i>Boys</i>	<i>Girls</i>	<i>Total</i>
Piano	52	38	90
Organ	7	1	8
Point Music Notation.....	6	6	12
Harmonic Notation.....	8	11	19
Junior Harmony	3	4	7
Senior Harmony	5	4	9
Form and Esthetics.....	5	4	9
Chorus.....	35	40	75
Junior Singing Class	12	12	24

Eight pupils successfully passed the written examination in Music Form and Esthetics, given in June by the American College of Musicians.

Following this report is given our course of Music study, also three programmes: one a sample of the music recitals given by the pupils during the year, the programme of the Anniversary Exercises, and of the organ recital given by one of the pupils, George M. Carmody, assisted by the chorus class.

The work in the Manual Training Department maintains its high standards. Its educational methods and aims give it the place and dignity which it should have in a comprehensive system of education. The course is carefully graded, and the ability to criticise their work intelligently is cultivated in the pupils while they are acquiring manual skill.

The Physical Culture work, as undertaken by two teachers last year in the newly equipped gymnasium, fulfilled its promise of general benefit to the health and life of the school. The work is advancing satisfactorily in accordance with plans made last year.

The health of the pupils in general has been good.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Geography	17	French, second year	5
Arithmetic.....	8	Algebra	6
Reading.....	3	Elementary English.....	13
English, first year	6	Writing	13
Elementary U. S. history and civics. 11		Spelling	9
Home science.....	5	Cæsar's Commentaries.....	6
Cicero's Orations	7	Latin grammar	2
Latin prose composition.....	3	English, second year.....	7
English, third year	10	Elementary Latin prose composition. 12	
First year Latin.....	6	German, third year	5

The record of the Regents examinations for the past year is as follows:

Number of examination days.....	5
Pupils examined.....	63
Subjects covered.....	21
Answer papers written.....	172
Answer papers claimed	157
Papers allowed by Regents.....	155

The following table gives the results of the examinations held from 1901 to 1907 :

	<i>No. examined.</i>	<i>No. claimed.</i>	<i>No. allowed.</i>	<i>Per cent. claimed of No. examined.</i>	<i>Per cent. allowed of No. examined.</i>	<i>Per cent. allowed of No. claimed</i>
1901.....	118	76	75	64.41	63.56	98.68
1902.....	204	151	150	74.02	73.53	99.34
1903.....	137	114	114	83.21	83.21	100.00
1904.....	157	121	121	77.07	77.07	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72

The following is a list of the pupils who have earned certificates from the Regents:

PRELIMINARY CERTIFICATES.

Silvio Ceppo, Harry Klein, George W. Stone, Albert Kuchler, Honor, Edward Marchman, Isadore Cohen, Louis Gold, Walter E. Baker,	C. Arthur Meinert, George Winter, William E. Moore, George M. Carmody, Violet I. Scott, Lucy Williams, Emily T. Heil,	Mary Moran, Sarah Steinburg, Lena D. Vogt, Dora Britton, Clara Crampton, E. Loretta Butler, Margaret R. Hogan.
--	---	--

12 COUNT CERTIFICATES.

George M. Carmody, Walter E. Baker, William E. Moore,	George Winter, Violet I. Scott,	E. Loretta Butler, Margaret R. Hogan.
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24 COUNT CERTIFICATES.

Walter E. Baker, George M. Carmody,	William E. Moore, Honor, George Winter,	E. Loretta Butler, Margaret R. Hogan.
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36 COUNT CERTIFICATES.

Walter E. Baker, George M. Carmody,	George Winter, William E. Moore,	E. Loretta Butler, Margaret R. Hogan.
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48 COUNT CERTIFICATES.

Walter E. Baker, George Winter,	William E. Moore, George M. Carmody, Honor,	E. Loretta Butler, Margaret R. Hogan.
------------------------------------	--	--

60 COUNT CERTIFICATES.

George M. Carmody, Honor,	Margaret R. Hogan.
---------------------------	--------------------

EQUIVALENT 67 COUNT CERTIFICATE.

Mary V. Norcott.

72 COUNT CERTIFICATES.

George M. Carmody,
Margaret R. Hogan.

78 COUNT CERTIFICATES.

William E. Moore,
E. Loretta Butler.

81 COUNT CERTIFICATES.

George Winter, Walter E. Baker.

82 COUNT CERTIFICATE.

Margaret R. Hogan.

96 COUNT CERTIFICATE.

William E. Moore.

108 COUNT CERTIFICATE.

George M. Carmody.

At the end of this report may be found the Key to the New York Point System with latest revision, the literary publications in New York Point Print, the music publications, piano music classified by years, and a list of the pupils.

This year Miss Rogers, one of the matrons, retired from service. For many years she occupied the position of matron of the girls' department, a position demanding both a thorough acquaintance with many details and a deep and personal interest in the characteristics and needs of the pupils.

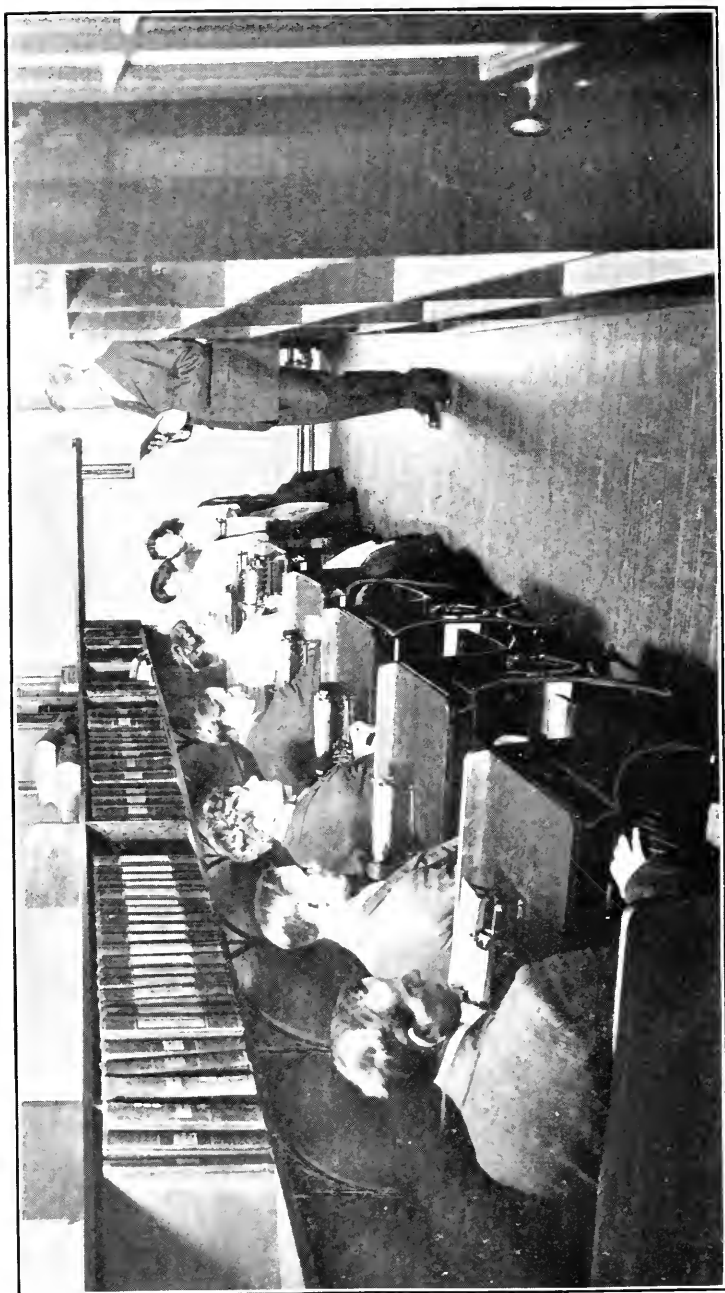
Another to retire last June was Miss Hatchman. When a child she was educated at this school, and at the termination of her course became an assistant in the reception room. She held this position for many years with efficiency in her work and loyalty to the Institution.

Mr. Weimar and Mr. Nutt of the Literary Department have withdrawn from our force of teachers to continue their labors in other fields of education. Both of these men, through their interest in the work and through singleness of purpose and method in its execution, showed the spirit of harmonious coöperation, which is essential to good work in any organization and desirable for its own sake apart from business considerations.

I should like to commend the teachers and officers for the good spirit and interest with which they have done their work, as well as for the excellence of it; the pupils for their ambitious efforts, amply rewarded, and all the rest of the household whose work finds no place in a report of this kind, yet is in its way important and equally appreciated.

Respectfully submitted,

(Signed) EVERETT B. TEWKSBURY,
Principal.



A GERMAN CLAY FIGURE STUDIO.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz:

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1907 for the nine years ending June 30, 1907. The figures for the State were not available for later than 1906.

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1907.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1907.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1907.</i>
Reading.....	96	97	95	85	95	97	95	85	100	100	100	100
Writing.....	90	94	97	100	90	94	97	100	100	100	100	100
Spelling.....	61	71	72	78	59	70	71	78	96	99	99	100
Elementary English ..	57	69	54	70	51	60	54	65	89	87	100	93
Arithmetic	55	64	69	66	52	62	69	66	96	97	100	100
Geography	58	67	74	65	53	62	74	65	91	92	100	100
Advanced arithmetic .	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English....	51	67	34	49	38	50	33	49	73	75	97	100
English composition..	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric.....	70	77	93	73	58	54	84	73	82	70	90	100
American literature...	84	..	86	..	74	..	86	..	87	..	100	..
Physics	58	74	64	65	40	65	64	65	67	88	100	100
Physiology & Hygiene.	61	73	64	68	53	67	64	68	86	92	100	100
United States history..	63	72	74	83	53	62	74	83	85	86	100	100
N. Y. State history ...	72	..	39	..	58	..	35	..	81	..	89	..
Roman history.....	85	84	100	63	72	73	100	63	85	87	100	100

<i>Subjects.</i>	<i>Per cent claimed of number examined.</i>				<i>Per cent, allowed of number examined</i>				<i>Per cent, allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst</i>	
	1898.	1906.	1898.	1907.	1898.	1906.	1898.	1907.	1898.	1906.	1898.	1907.
English history	73	77	83	60	58	64	83	60	80	83	100	100
Physical geography . . .	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	71	70	69	100	71	98	96	100	100
English literature	92	..	71	..	83	..	71	..	90	..	100
Civics	75	..	52	..	60	..	52	..	80	..	100
General history	85	..	83	..	76	..	83	..	89	..	100
Geometry	66	..	87	..	59	..	87	..	89	..	100
Advanced U. S. history	70	..	69	..	50	..	64	..	71	..	93
Psychology	88	..	82	..	72	..	82	..	82	..	100
American selections	87	..	60	..	73	..	60	..	84	..	100
Advanced Eng. comp	81	..	90	..	54	..	90	..	67	..	100
English selections	87	..	100	..	72	..	100	..	83	..	100
Home science	68	..	100	..	3	..	100	..	5	..	100
English reading	85	..	100	..	75	..	100	..	88	..	100
Astronomy	85	..	100	..	76	..	100	..	89	..	100
First year Latin	68	..	96	..	62	..	96	..	91	..	100
Greek history	84	..	91	..	76	..	91	..	90	..	100
Hist. of Am. literature	88	..	100	..	68	..	100	..	77	..	100
Business English	78	..	100	..	50	..	100	..	64	..	100
Com. geography	76	..	100	..	54	..	100	..	71	..	100
Economics	84	..	100	..	66	..	100	..	79	..	100
German, 1st year	76	..	89	..	69	..	89	..	91	..	100
German, 2d year	73	..	100	..	68	..	100	..	87	..	100
German, 3d year	83	..	71	..	65	..	71	..	78	..	100
Medieval history	82	..	82	..	75	..	82	..	91	..	100
Cesar's Commentaries	79	..	100	..	70	..	100	..	89	..	100
Eneid	89	..	88	..	79	..	88	..	89	..	100
English, 1st year	70	..	61	..	58	..	61	..	83	..	100
English, 2d year	80	..	74	..	67	..	74	..	84	..	100
English, 3d year	80	..	100	..	65	..	100	..	81	..	100
Cicero's Orations	84	..	100	..	68	..	100	..	81	..	100
Latin prose	79	..	100	..	58	..	100	..	73	..	100
Latin prose composit'n	72	..	86	..	57	..	86	..	79	..	100
French, 2d year	79	..	86	..	66	..	71	..	84	..	83
Average	69	78	75	82	60	65	74	81	86	82	99	99



TEACHER, TUTOR AND TUTOR'S PUPIL.

COURSE OF MUSIC STUDY.

FIRST YEAR.—Piano, lessons daily, five days each week.

SECOND YEAR.—Piano, lessons twice each week with separate daily practice. Point Music Notation daily.

THIRD YEAR.—Piano; Organ; Harmonic Notation daily.

FOURTH YEAR.—Piano; Organ; Harmony daily with daily practice.

FIFTH YEAR.—Piano; Organ; Harmony daily, Counterpoint daily, each with daily practice.

SIXTH YEAR.—Piano; Organ; Harmony, Counterpoint, Terminology, each daily.

SEVENTH YEAR.—Piano; Organ; Harmony; Acoustics, daily.

EIGHTH YEAR.—Piano; Organ; Harmony, Music History, Staff Notation, daily.

NINTH AND TENTH YEARS.—Piano, Organ, Composition, Music History, Music Form, Esthetics, Double Counterpoint and Fugue.

N. B.—Class instruction in singing is given daily.

PROGRAMME OF THE ANNIVERSARY EXERCISES
HELD MARCH 21, 1907.

1. CHORUS, - - - Gipsy Life, - - - *Schumann*
Accompanied by ISADORE COHEN.
2. PIANO, - Humoreske, Op. 101, No. 7, - - *Dvořák*
MARY V. NORCOTT.
3. ELEMENTARY SINGING CLASS:
 - a. My Shadow, - - - - *Stanford*
 - b. Little Boy Blue, - - - - *Nevin*
4. ORGAN, - - Elevation in E, - - - *Saint-Saëns*
LOUIS GOLD.
5. CHORUS, - - Just Like Love, - - - *Davy-Novello*
Accompanied by VIOLET I. SCOTT.
6. EXERCISE IN GEOGRAPHY.
7. PIANO, - - Melodie, Op. 8, No. 3, - - *Paderewski*
E. LORETTA BUTLER.
8. CHORUS:
 - a. Swiss People's Song, - - - - *Kucken*
 - b. O My Love's Like a Red, Red Rose, - - *Garrett*
 Accompanied by LOUIS GOLD.
9. EXERCISE IN ARITHMETIC.
10. PIANO, - Tarentelle, Op. 85, No. 2, - - - *Heller*
EDWARD MARCHMAN.
11. JUNIOR CHORUS:
 - a. Dandelion Song, - - - - *Gaynor*
 - b. Laughing with Sunlight, - - - - *Andre*
 - c. Sweet and Low, - - - - *Barnby*
 Accompanied by EMILY T. HEIL.
12. PIANO, - - Polonaise in A, Op. 40, No. 1, - - *Chopin*
ISADORE COHEN.
13. CALISTHENICS.
Accompanied by LENA D. VOGT.
14. ORGAN, - - Christmas Pastorate, Op. 56, - - *Merkel*
GEORGE M. CARMODY.
15. EXERCISE IN WRITING AND READING,
With Point Tablets, Kleidographs and Typewriters.
16. PIANO, - - Bagatelle, Op. 33, No. 5, - - - *Beethoven*
EMILY T. HEIL.
17. ANTHEM, - Lift Up Your Heads, - - - *Tschudi*
Accompanied at the organ by GEORGE M. CARMODY.

MUSIC RECITAL MAY 30, 1907.

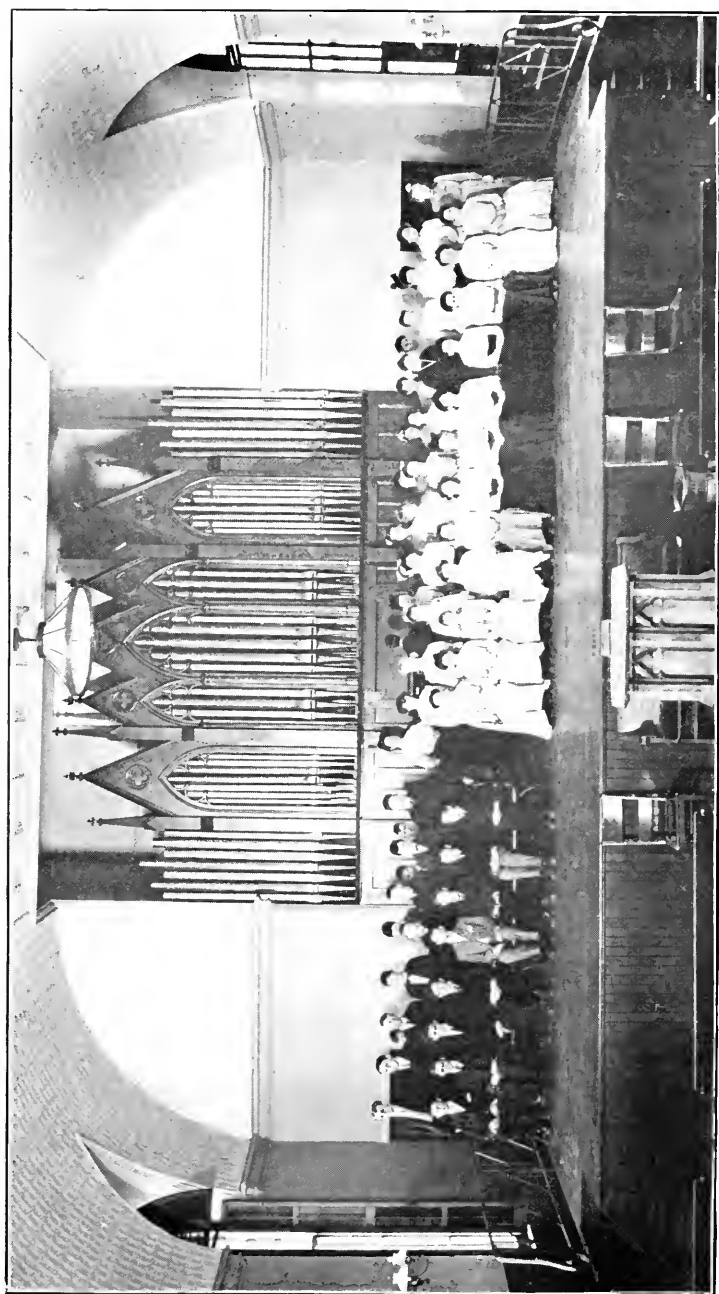
1. ORGAN SOLO, - Communion in E Minor, - - - *Batiste*
VIOLET I. SCOTT.
2. PIANO, - - Study No. 26, Op. 100, - - - *Köhler*
MILTON WILLIAMS.
3. PIANO, - - - Ave Maria, - - - *Burgmüller*
EDITH HARDY.
4. JUNIOR SINGING CLASS:
a. Orchard Song, - - - - *Rosckel*
b. Indian Lullaby, - - - - *Aiken*
5. PIANO, - - - Sonatina, - - - - *Mozart*
BOYD HANCHETTE.
6. PIANO, - Serious Moments, Op. 130, - - - *Gurlitt*
JOHN VAN DYCK.
7. FEMALE TRIO. Hail, Evening Bright, by *Queen Marie Antoinette*
8. PIANO, Song Without Words, "Morning Star," *Mendelssohn*
WILLIAM CHAMBERS.
9. PIANO, - First Movement of Sonata in F, No. 4, - *Mozart*
LENA D. VOGT.
10. MALE CHORUS:
a. There's Music in the Air.
b. The Alphabet, (a musical joke) - - *Mozart*
11. PIANO, - - - Volkslied, - - - *Mendelssohn*
LOUIS GOLD.
12. PIANO, - - - Bourrée in G Minor, - - - *Bach*
KATHERINE COHEN.
13. FEMALE DUET, Röslein auf der Heiden, - - - *Gade*
14. PIANO, - - - Scarf Dance, - - - *Chaminade*
HARRY KLEIN.
15. PIANO, - - - Tempo di Minuetto, - - - *Moszkowski*
CALVIN GLOVER.
16. MALE CHORUS, - Santa Lucia.
17. PIANO, - - - Novelette, - - - *Schumann*
E. LORETTA BUTLER.
18. PIANO, - - - The Chase, - - - *Rheinberger*
GEORGE M. CARMODY.
19. FEMALE TRIO, - Summer Days, - - - *Abt*
20. PIANO, - - Song Without Words, - - *Tschaikowsky*
EMILY T. HEIL.
21. MALE CHORUS, Stars of the Summer Night.

ORGAN RECITAL, BY GEORGE M. CARMODY,

ASSISTED BY THE CHORUS CLASS.

JUNE 13, 1907.

1. Prelude and Fugue in E Minor, - - - - - *J. S. Bach*
2. Andante con moto, - - - - - *E. Silas*
3. Mixed Chorus, O My Love's Like a Red, Red Rose, *G. M. Garrett*
4. Christmas Pastorate, Op. 56, - - - - - *G. Merkel*
5. Fanfare in D, - - - - - *J. Lemmens*
6. Male Chorus: *a.* Stars of the Summer Night.
b. "Kleidogram."
7. Pastorate-Sonate, Op. 88, - - - - - *J. Rheinberger*
Pastorate, con moto.
Intermezzo, andante con moto.
Fugue, non troppo allegro.
8. Female Chorus:
a. Summer Days - - - - - *F. Abt*
b. Parting Song.
9. Rhapsodie No. 1, in E, on Breton Melody, - - - *C. Saint-Saëns*
10. Fugue in G Minor, - - - - - *J. S. Bach*
11. Mixed Chorus, - - Gipsy Life, - - - *R. Schumann*
12. Impromptu-Pastorate, Op. 27, - - - - - *D. Buck*
13. March from Sonate Pontificale, - - - - - *J. Lemmens*



THE CHORUS CLASS IN THE CHAPEL.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 2d year, Geometry.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Physiology, Latin, 1st year, German, 2d year.	Kindergarten, Kleidograph, Geography.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ.	Piano, Organ.	Piano, Organ.	Point Print Music, Music History, Junior Harmony, Senior Harmony, Tuning, Piano, Organ.	Jun. Singing Class, Chorus, Piano, Tuning.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning.			Caning.	Caning, Mattress. *	Caning, Mattress. *

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Nature Study, U. S. History, Grade III, U. S. History, Grade IV, Ancient History, Latin, 3d year, French, 3d year.	Kindergarten, Reading, Slate Writing, Typewriting, U. S. History, Grade II, English, 3d year, German, 4th year.	Kindergarten, Geography, Grade IV.	U. S. History, Grade I, Geography, Grade III, Geography, Grade VI.	Geography, Grade V, Geography, Grade VI.	Geography, Grade II.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Tuning, Organ.	Piano, Tuning, Organ, Harmonic Notation.	Piano, Tuning, Organ.	Piano, Tuning, Organ, Tutoring.	Piano, Tuning, Organ, Tutoring.	Piano, Tuning, Organ, Tutoring.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, Mattress, * Home Science, Reed, Physical Culture.	Caning, Mattress, * Home Science.	Caning, Mattress, * Physical Culture.	Caning, Mattress, * Cord, Physical Culture.	Caning, Mattress, * Raffia, Physical Culture.	Caning, Mattress, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

Two classes two evenings a week for the older girls, and two classes two evenings a week for the older boys, in Physical Culture.

K E Y

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

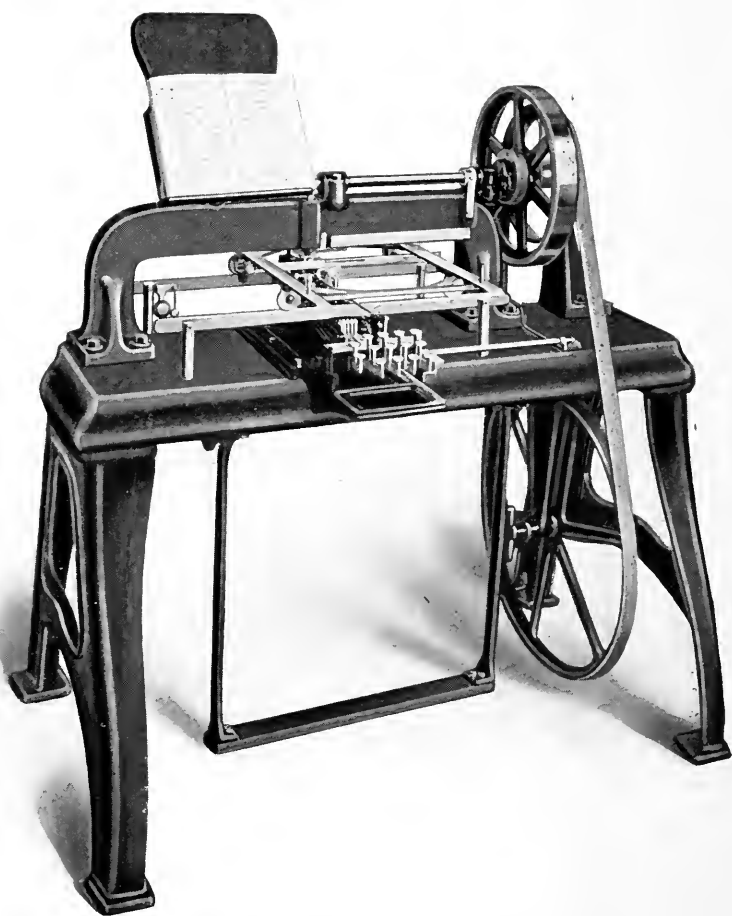
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

By WM. B. WAIT,

*Principal of The New York Institution for the Blind from 1863 to
1905; Emeritus Principal from 1905.*

1908.



STEREOGRAPH FOR EMBOSsing METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
January 22, 1908.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS,
PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, ⚬; second, ⚬⚬; third, ⚬⚬⚬; fourth, ⚬⚬⚬⚬; fifth, ⚬⚬⚬⚬⚬; sixth, ⚬⚬⚬⚬⚬⚬, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

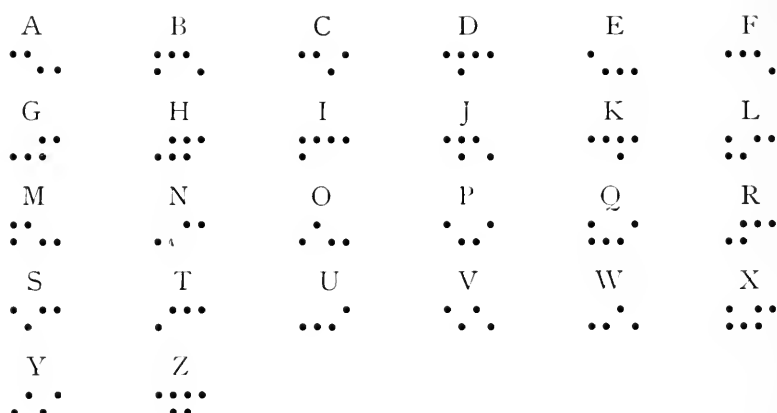
Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

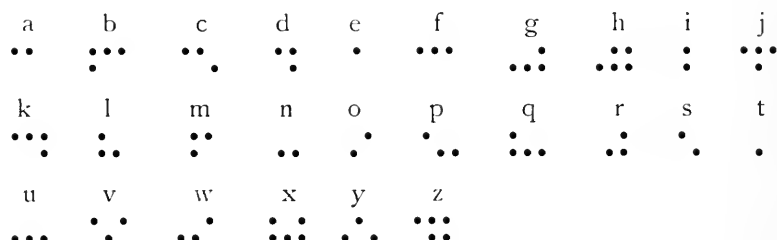
Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.



SMALL LETTERS.



It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠

Prefix, indicating that the characters which follow are numerals, ⠠. Thus, 1908, ⠠⠠⠠⠠⠠⠠⠠. The vertical line indicates a blank space equal to one point.

PUNCTUATION MARKS.

Period, ⠠, preceded and followed by a blank space equal to two points.

Comma, ⠠, preceded and followed by a blank space equal to two points.

Semi-colon, ⠠, preceded and followed by a blank space equal to two points.

Colon	⠠	Acute Accent....	⠠
Apostrophe	⠠	Grave Accent....	⠠
Hyphen	⠠	Circumflex.....	⠠
Exclamation.....	⠠	Diæresis	⠠
Interrogation	⠠	Cedilla (French)..	⠠
Parenthesis *	⠠	Tilda (Spanish)...	⠠
Asterisk	⠠	Italics.....	⠠
Quotation *	⠠	Italics ended.....	⠠
Dash	⠠		

* Placed before and after the word or words affected by the sign.

ADAPTATIONS FOR GREEK.

Coronis	⠠	Ps	⠠
Long e.....	⠠	Iota subscript.....	⠠
Long o.....	⠠	Rough breathing.....	⠠

The accents are placed before accented letters and syllables, and are separated from them by one blank.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
...
n	p	s	u	v	w	y
not	part	some	under	very	will	you
..

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS
OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
...
from	good	have	large	of	shall
...
there	that	the	think	when	what
...
was	were	with	which	would	
...	

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mother, not Mother; Finger, not Finger; Andante, not Andante.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade	æ	ance	ant	ate	augh	ain
ble	bly	cede	ceed	ch	com	
con	dis	eau	ence	ent	ess	fer
ful	gh	ight	ion	ing	œ	
ong	ou	per	pro	ph	sh	
sion	tion	th	ure	wh		

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ..

The Third base has 11 contractions, viz:

and	of	the	that	ing	ch	ou
gh	ph	sh	wh			

The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a d l m n o r s th
 .. .: .: .: .. .: .: .: .:

Beginning with the first one, .. a new series may be formed by adding to it each one in order thus::.. .:.. etc.

Beginning with the second one, .: we have .:.. .:.. etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
....
ant	F	ate			
....			

SECOND GROUP.

D	augh	ain	Z	ble	bly
....
cede	J	ceed			
....			

THIRD GROUP.

L	com	con	X	dis	Q
....
eau	ence	ent			
....			

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
....
ful	B	ight			
....			

FIFTH GROUP.

N	ion	asterisk	G	dash	U
....
ce	W	ong			
....			

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
....
ure	almost					
....					

SEVENTH GROUP.

R	could	come	H	ever	from
....
good	have	large			
....			

EIGHTH GROUP.

S	shall	their	there	E	P
....
think	V	when			
....			

NINTH GROUP.

what	was	were	with	grave accent
....
acute accent	circumflex	would or diæresis	Italics	
....	

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz : \cdot , \cdot , and \cdot . Thus :

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc.,
making 27 signs.

SECOND GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc., making 27 signs.

THIRD GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc., making 27 signs.

The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus :

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

SECOND GROUP.

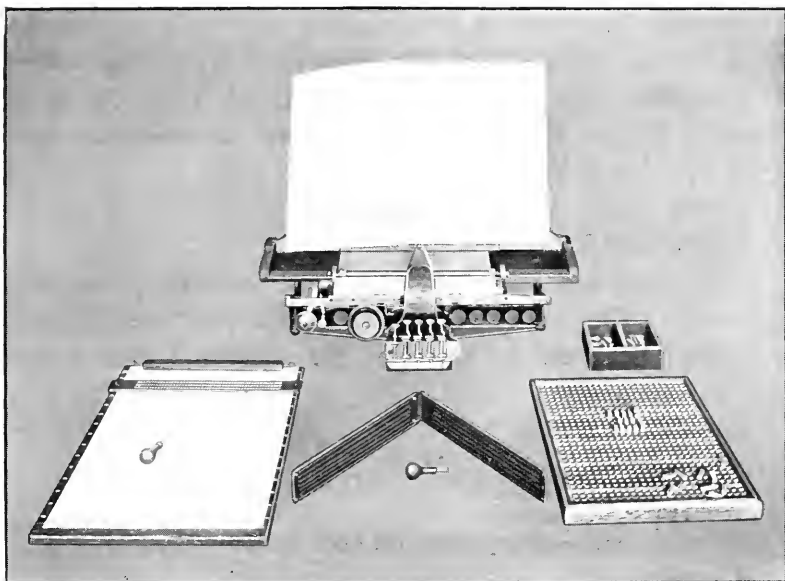
$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.

Kleidograph for Embossed Writing.



Desk Writing Tablet.

Pocket Tablet.

Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ••• 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8.

Second. To give the alphabetic equivalent, thus—mezzo forte ••• | • s, d, blank, i, blank, e.*

Accent •••

Accelerando •••

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short •••

Appoggiatura, long •••••

Arpeggio ••••

Arpeggio, *continuously* through both hands •••• | •

A tempo ••••

Bar •••; double bar ••• •••

Bridge sign •••

Crescendo • | ••

Diminuendo • | • • •

Discontinuance : When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce •••

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted
 :::: · · The triple dot has three points.

Down bow ::.

Finger signs. First, ::::; second, ::::; third, ·::; fourth, ::::; fifth, ::.

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte : ·

Fortissimo : · · ; very fortissimo : · · ·

Forte piano : · : .

Forzando ::.

Group ::.

Group discontinued ::.

Half bow :::: :::: ::::

Harmonic in guitar and in violin :::::

Heel in organ pedaling ::.

Interval signs. First, ::::; second, ::.; third, ::::; fourth, ::.; fifth, ::.; sixth, ::::; seventh, ·.; eighth, ·.

Left foot in organ pedaling ::.

Left hand ::.

Lower half of bow :::: | :: | ::

Lower third of bow :::: | . ::

Melody sign ::.

Mezzo forte ·:: | : | ·

Mezzo piano ·:: | : | .

Middle of bow :::: | :: | ::

Middle third of bow :::: | : | . ::

Mordent ·::; mordent inverted ·:: | ·::

Music $\cdot\ldots$ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued $\cdot\ldots \mid :$ or, word sign $\cdot\ldots$ may be used.

Natural $:$ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is \therefore , for D is $\bullet\bullet$, for E is \therefore , for F is \therefore , for G is $\bullet\bullet$, for A is \therefore , for B is $\cdot\bullet$. The duration sign for a whole note is \therefore , for a half is $\bullet\bullet$, for a quarter is \therefore , for an eighth is \therefore , for a sixteenth is $\bullet\bullet$, for a thirty-second is \therefore , for a sixty-fourth is $\cdot\bullet$, for a one hundred and twenty-eighth is $\bullet\bullet$, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter $\therefore\therefore$.

Number sign \therefore This sign shows that the characters following it will be numerals.

Nut of bow $\cdot\ldots \mid \cdot\cdot \mid \bullet\bullet$

Octave signs. First octave, $\therefore\therefore$; second, $\bullet\bullet\bullet$; third, $\therefore\therefore$; fourth, $\bullet\bullet\bullet$; fifth, $\bullet\bullet\bullet$; sixth, $\therefore\therefore$; seventh, $\therefore\therefore$; eighth, $\bullet\bullet\bullet$

Open string $\therefore\ldots \cdot\bullet\bullet$

Pause $\therefore\bullet\bullet$

Pedal $\therefore\bullet\bullet$

Pedal discontinued $\therefore\bullet\bullet \mid :$

Piano $\therefore \mid \cdot$

Pianissimo $\therefore \mid \cdot \mid \cdot$; very pianissimo $\therefore \cdot \cdot \cdot \mid \cdot$

Piano forte $\therefore \mid \cdot \mid \bullet\bullet \mid \cdot$

Pizzicato $\therefore\ldots\bullet$

Point of bow $\therefore\ldots \mid \bullet\bullet \mid \bullet\bullet\bullet$

Portamento $\bullet\therefore\therefore$ placed before the note affected by it.

Pro forma $\bullet\bullet\bullet\bullet$

Rallentando $\bullet\therefore\therefore$

Repeat part of a measure, or one or more measures $\bullet\bullet$ viz, two points in the lower row.

Repeat note, chord, group or rest . viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ..::; rest a half, ..'; rest a quarter, ...; rest an eighth, ...'; rest a sixteenth, ...'; rest a thirty-second, ...; rest a sixty-fourth, ...'; rest one hundred twenty-eighth ...'

Right foot in organ pedaling ::

Right hand ::

Ritardando '...

Ritenuto ::::

Rinforzando ::..

Sforzando ::..

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur . :

Slur discontinued :

Sostenuto ::..

Staccato ':

Staccatissimo or very staccato '.':.

Stroke of the glottis in singing '.

Swell '..'

Take breath in singing '...

Tenuto ::::

Thumb in guitar : :

Tie ::

Toe in organ pedaling '::

Tremolo ...

Trill ::.

Turn ::.'; turn inverted ::.' ::..

Up bow .:.

Upper half of bow .:.. | ... | :.

Upper third of bow .:.. | . | :

Whole bow .:.. | .: | :

With sign .

Word sign .:.. This is used in the body of *music* when *words* are to be used ; at the close of the words the word sign with the discontinuance are used thus .:.. | : or the music sign .:.. may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign •• always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign •• thus, l••. The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign $\bullet \cdot \bullet \bullet$ twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals $\ddot{\cdot}$, $\dot{\cdot}$, $\ddot{\cdot}$. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign $\bullet \cdot$ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, $\ddot{\cdot}$; second interval, $\dot{\cdot}$; third interval, $\dot{\cdot}$, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* •., followed by the octave sign and then the note. Thus, •• | :••• | •. | :••• | :•.

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, •• | :••• | •. | :••• | :•. | :•.

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is •••, and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign •••.

Rule First. The sign of the mordent ••• is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign $\cdot\therefore\therefore$ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\cdot\therefore\therefore \quad \therefore$

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, $\therefore\cdot$; second octave, $\therefore\cdot\cdot$; third octave, $\therefore\cdot\cdot\cdot$, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign $\therefore\cdot$ is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign $\therefore\cdot$ is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign :: is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign :: is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat .. sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar ... followed by the repeat sign .. and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign .. followed by the *pro forma* sign ••.. and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign \therefore followed by the numeral which shows the number of sharps or flats in the signature. Thus, $\flat \therefore 2$ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur \therefore is placed before the notes slurred. The sign for discontinuance \therefore is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign \therefore at the beginning of the first slur, and two slur signs $\therefore \therefore$ at the

beginning of the second slur; at the end of the first slur write . : ; at the end of the second slur write . : . : :

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance . : ; and at the end of the long slur make it twice with the discontinuance . : . : :

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, :::: :: ::

If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, :::: :: .. .

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

TREMOLLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign $\cdot\cdot\cdot$ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



$\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ \cdot $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $:$...

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



$\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $\cdot\cdot\cdot$ $:$

Remark. In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

The turn is indicated by the sign $\cdot\cdot\cdot$.

Rule First. The horizontal turn is expressed by the sign $\cdot\cdot\cdot$ placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted turn is expressed by the sign $\ddot{\cdot}\cdot$, made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign $\ddot{\cdot}\cdot$ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\ddot{\cdot}\cdot \quad \ddot{\cdot}\cdot$

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign \cdot , and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign \cdot , in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . • .

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark || • ||

An obtuse angle with the apex at the top, called rubato accent . • .

A comma placed in a horizontal position, called the half tie $\cdot \cdot | \cdot \cdot$

A comma placed in a vertical position, called the comma $\cdot \cdot | \cdot$

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter $\cdot \cdot | \cdot$ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign \dots , followed by $\bullet\bullet$, the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, $\dots \bullet\bullet \dots \bullet\bullet \dots \bullet\bullet \bullet\bullet \bullet\bullet$

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

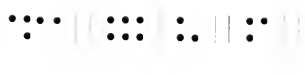
In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, $\dots \bullet\bullet \dots \bullet\bullet \dots \bullet\bullet \bullet\bullet \dots \bullet\bullet \bullet\bullet$ F a whole, low position of the third, $\dots \bullet\bullet \dots \bullet\bullet \dots \bullet\bullet \bullet\bullet \dots \bullet\bullet \bullet\bullet$

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, $\dots \bullet\bullet \dots \bullet\bullet \dots \bullet\bullet \bullet\bullet \dots \bullet\bullet \bullet\bullet$

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four $\dots \bullet\bullet \dots \bullet\bullet \bullet\bullet \bullet\bullet \bullet\bullet$

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

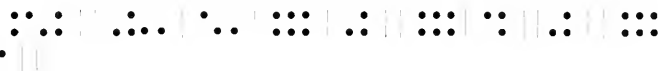
half, figured six four and then five three 

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six

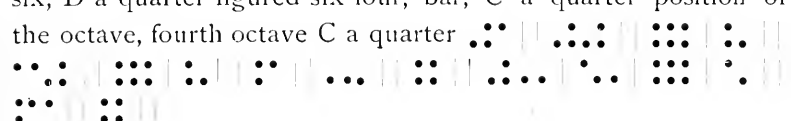


Remark. In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring. Thus, F a quarter, position of the third, figured five three and then four two 

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter 

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five* under the line. The line shows the continuance of the six and

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizontal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh	ray	me	fah	soh	lah	te
∴	∴	∴	∴	•	∴	•

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is •∴∴; te an eighth dotted is •∴∴ •, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written • ∴∴ and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written • ∴ and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ∴

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For	ch	write	⋯⋯	For	ph	write	⋯⋯
"	ou	"	⋯⋯	"	the	"	⋯⋯
"	sh	"	⋯⋯	"	and	"	⋯⋯
"	th	"	⋯⋯	"	of	"	⋯⋯
"	wh	"	⋯⋯	"	that	"	⋯⋯
"	gh	"	⋯⋯	"	ing	"	⋯⋯

The use of the foregoing signs in the following lists is indicated by italics:

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Able	} as ending	- bl	Come	-	cm
Ible		-	Coming	-	cm ^{ing}
About	-	- abt	Common	-	com
Above	-	- abv	Convenient	-	convnt
Account	-	- acct	Convenience	-	convnc
According	-	- acrd ^{ing}	Conveniently	-	convntl
Accordingly	-	- acrd ^{ingl}	Could	-	cd
After	-	- af	Definition	-	defntn
Afterward	-	- afwd	Demonstration	-	dmnstrn
Again	-	- agn	Differ	-	dfr
Against	-	- agnst	Difference	-	dfrnc
Almost	-	- al	Different	-	dfrnt
Altogether	-	- al ^{thr}	Differently	-	dfrntl
Always	-	- alws	Does	-	ds
Among	-	- amg	Down	-	dn
Amount	-	- amt	Downward	-	dnwd
Another	-	- an ^{thr}	Either	-	ethr
Answer	-	- ans	Elsewhere	-	ls ^{whr}
Anywhere	-	- any ^{whr}	Except	-	xcpt
Because	-	- bcs	Excepting	-	xcpt ^{ing}
Been	-	- bn	Exception	-	xcptn
Before	-	- bfr	Express	-	xprs
Begin, begun or began	-	- bgn	Expressed	-	xprsd
Below	-	- blw	Expression	-	xprsn
Beneath	-	- bn th	Extraordinary	-	xtrd ^{ny}
Beside, besides	-	- bsd, bsds	First	-	fst
Between	-	- btwn	Forward	-	frwd
Better	-	- btr	Found	-	fn ^d
Business	-	- bzns	Ful, as ending	-	fl
Change	-	- chng	Further	-	fr ^{thr}
Changing	-	- chng ^{ing}	General	-	gen

<i>For</i>	<i>Write</i>
Give - - -	gv
Goes - - -	gs
Gone - - -	gn
Government - - -	govt
Greater - - -	gtr
Greatest - - -	gtrst
Hence - - -	hnc
Henceforth - - -	hncfth
Henceforward - - -	hncfwd
Here - - -	hr
Hereafter - - -	hrftr
Heretofore - - -	hrtfr
Herewith - - -	hrwth
Herein - - -	hrn
Herself - - -	hrsf
Him - - -	hm
Himself - - -	hmsf
His - - -	hs
Instead - - -	instd
Inward - - -	inwd
Inwardly - - -	inwdl
Itself - - -	itsf
Kind - - -	k
Kinds - - -	ks
Know or knew - - -	kn
Knows - - -	kns
Known - - -	knn
Knowing - - -	knng
Large - - -	lg
Less - - -	ls
Like - - -	lk
Likewise - - -	lkws
Little - - -	ltl
Live - - -	lv
Made - - -	md
Make - - -	mk
Man - - -	mn
Ment, as ending - - -	mt
Might - - -	mgt
Mister - - -	Mr
Much - - -	mch
Must - - -	mst
Myself - - -	msf
Nearly - - -	nrly
Necessary - - -	nec
Necessarily - - -	necl
Neither - - -	nthr
Neighbor - - -	nbr
Ness, as ending - - -	ns
Never - - -	nv
None - - -	nn
Nor - - -	nr
Nowhere - - -	nwhr
Object - - -	obj
Objection - - -	objtn

<i>For</i>	<i>Write</i>
Occasion - - -	ocsn
Often - - -	ofn
Onward - - -	onwd
Opinion - - -	opn
Opportunity - - -	optnty
Other - - -	oth
Otherwise - - -	othws
Outward - - -	outwd
Outwardly - - -	outwdl
Point - - -	pnt
Principal or principle - - -	prin
Probable - - -	prbl
Probably - - -	prbly
Quarter - - -	qr
Quarters - - -	qrs
Question - - -	qn
Questionable - - -	qnbll
Reference - - -	rfnc
Right - - -	rt
Rightly - - -	rtl
Round - - -	rnd
Self - - -	sf
Several - - -	svl
Should - - -	sh
Sion, as ending - - -	sn
Take - - -	tk
Than - - -	thn
This - - -	ths
Tion, as ending - - -	tn
Together - - -	tgthr
Underneath - - -	ndrnth
Understand - - -	ndrstand
Unless - - -	nls
Until - - -	ntl
Upon - - -	upn
Upward - - -	upwd
Ward, as ending - - -	wd
Was - - -	ws
Were - - -	wr
What - - -	wht
Whether - - -	whtthr
When - - -	whn
Where - - -	whr
Wherefore - - -	whrf
Wherein - - -	whrn
Whereby - - -	whrb
Whereto - - -	whrt
Whereupon - - -	whrpn
While - - -	whl
Whose - - -	whs
Whom - - -	whm
Whomsoever - - -	whmsvr
Willing - - -	wling
You - - -	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Accent	-	ac	Interval	-	int
Accented	-	actd	Intervals	-	ints
Accidental	-	acl	Inversion	-	inv
Accompaniment	-	acmp	Inversions	-	invs
Action	-	actn	Inverted	-	invd
Alto	-	alt	Imperfect	-	imper
Altered	-	altrd	Leading tone	-	lt
Alternation	-	altrtn	Legato	-	leg
Alternating	-	altrtn ^g	Lowered	-	lwd
Anticipation	-	antcpn	Major	-	maj
Anticipated	-	antcpd	Measure	-	m-s
Arpeggio	-	arp	Measures	-	m-s-s
Augmented	-	aug	Mediant	-	med
Bad	-	bd	Melody	-	mel
Bass	-	bs	Melodic	-	melc
Cadence	-	cad	Melodies	-	mel-s
Cadences	-	cad-s	Metronome	-	met, or M
Canto fermo	-	cf	Minor	-	min
Chord	-	ch	Modulate	-	mdlt
Chords	-	chs	Modulation	-	mdltn
Chromatic	-	chro	Modulations	-	mdltns
Chromatically	-	chro ^{ly}	Modulating	-	mdltn ^g
Consonance	-	csnc	Motion	-	motn
Consonances	-	csncs	Neighboring note	-	nbring nt
Consonant	-	csnt	Neighboring notes	-	nbring nts
Contrary	-	cont	Ninth	-	nth
Consecutive	-	consec	Octave	-	oct
Concealed	-	concl'd	Octaves	-	oct-s
Counterpoint	-	cp	Opus	-	op
Degree	-	deg	Organ	-	org
Degrees	-	deg-s	Organ Point	-	org pnt
Dependent	-	dep	Parallel	-	par
Diatonic	-	dia	Period	-	prd
Diatonically	-	dialy	Perfect	-	per
Diminished	-	dim	Phrase	-	ph
Dissonant	-	dis	Position	-	posn
Dissonance	-	disnc	Positions	-	posns
Dominant	-	dom	Practise	-	prc
Double	-	dbl	Practised	-	prctd
Doubled	-	dbld	Practising	-	prctn ^g
Doubling	-	dbl ^{ng}	Preparation	-	prepn
Example	-	ex	Prepared	-	prepd
Exercise	-	exe	Principal	-	prin
Fifth	-	ft ^h	Progression	-	prog
Finger	-	fng	Progressions	-	progs
Fingers	-	fngs	Progressed	-	progd
Fingering	-	fngn ^g	Raised	-	rsd
First	-	fst	Resolve	-	res
Fourth	-	fr th	Resolved	-	resd
Fundamental	-	fndmtl	Resolution	-	resn
Good	-	gd	Rhythm	-	rh
Harmony	-	har	Rhythmic	-	rhc
Harmonic	-	harc	Rhythmical	-	rhcl
Harmonically	-	harc ^{ly}	Rhythmically	-	rhcl ^y
Hidden	-	hdn	Rhythms	-	rhs
Independent	-	indp	Scale	-	sc

<i>For</i>				<i>Write</i>
Scales	-	-	-	sca
Second	-	-	-	send
Section	-	-	-	sec
Seventh	-	-	-	svth
Sixth	-	-	-	sxth
Sixteenth	-	-	-	sxnth
Soprano	-	-	-	sop
Staccato	-	-	-	stac
Subordinate	-	-	-	sub
Subdominant	-	-	-	subdom
Submediant	-	-	-	submed
Subtonic	-	-	-	subton
Substitution	-	-	-	substn
Substituting	-	-	-	substng
Supertonic	-	-	-	supton
Suspension	-	-	-	susp

<i>For</i>				<i>Write</i>
Suspensions	-	-	-	susp
Suspended	-	-	-	suspd
Syncopation	-	-	-	syn
Syncopated	-	-	-	syntd
Tenor	-	-	-	ten
Tenth	-	-	-	tnth
Tonic	-	-	-	ton
Triad	-	-	-	tr
Triads	-	-	-	trs
Triplet	-	-	-	trp
Triplets	-	-	-	trps
Unaccented	-	-	-	unactd
Unison	-	-	-	un
Unisons	-	-	-	uns
Voice	-	-	-	ve
Voices	-	-	-	ves

WORDS RELATING TO THE ORGAN.

<i>For</i>				<i>Write</i>
Bassoon	-	-	-	bsn
Bourdon	-	-	-	brdn
Choir	-	-	-	chr
Clarinet	-	-	-	clr
Diapason	-	-	-	diap
Dulciana	-	-	-	dul
English Horn	-	-	-	Eng hn
Feet or Foot	-	-	-	ft
Flute	-	-	-	fl
Flute Traverse	-	-	-	fl trav
Fifteenth	-	-	-	ftnth
Gamba	-	-	-	gam
Gemshorn	-	-	-	gmshn
Harmonic Flute	-	-	-	hare fl
Hautboy	-	-	-	obo
Hohlflöte	-	-	-	hlfe
Keraulophon	-	-	-	ker
Manual	-	-	-	mun
Mixture	-	-	-	mix
Open	-	-	-	opn
Pedal	-	-	-	ped

<i>For</i>				<i>Write</i>
Pedals	-	-	-	peds
Piccolo	-	-	-	pic
Quint	-	-	-	qnt
Rohrflöte	-	-	-	rfl
Salicional	-	-	-	sal
Solo	-	-	-	sol
Sesquialtera	-	-	-	sesalt
Spitzflöte	-	-	-	spfl
Swell	-	-	-	sw
Stop	-	-	-	stp
Stops	-	-	-	stps
Stopped	-	-	-	stpd
Trombone	-	-	-	trom
Trumpet	-	-	-	trm
Twelfth	-	-	-	tlfth
Viola	-	-	-	vla
Violin	-	-	-	vln
Violoncello	-	-	-	cello
Vox Humana	-	-	-	v h
Waldflöte	-	-	-	wlfl

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The sign ⋮ , called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is \cdot .

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books :

1	2	3	4	5	6	7	8	9	0
T	⊢	⊥	⊣	V	>	Λ	<	L	□

In *written* algebra the numerals are :

1	2	3	4	5	6	7	8	9	0
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The number sign is not used in connection with this series.

Sign for division ⋮

“ “ division ended $\text{⋮} \mid \text{⋮}$

“ “ equality ⋮

“ “ exponent ⋮

“ “ exponent ended $\text{⋮} \mid \text{⋮}$

“ “ inequality (*greater* than) $\text{⋮} \mid \cdot$

“ “ “ (*less* than) $\text{⋮} \mid \cdot$

“ “ infinity ⋮

“ “ is to, in stating a ratio $\text{⋮} \mid \cdot$

“ “ as, in stating a proportion ⋮

Sign for minus $\ddot{\cdot}$

“ “ multiplication $\ddot{\cdot}$

“ “ multiplication ended $\ddot{\cdot} \mid \ddot{\cdot}$

“ “ plus $\ddot{+}$

“ “ plus and minus $\ddot{+} \mid \ddot{-}$

“ “ parenthesis $\ddot{()}$

“ “ double parentheses $\ddot{()()}$

“ “ triple parentheses $\ddot{()()()}$

“ “ quadruple parentheses $\ddot{()()()()}$

“ “ radical $\ddot{\sqrt{\cdot}}$

“ “ radical ended $\ddot{\sqrt{\cdot}} \mid \ddot{\cdot}$

“ “ subscript $\ddot{\cdot} \mid \ddot{\cdot}$

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

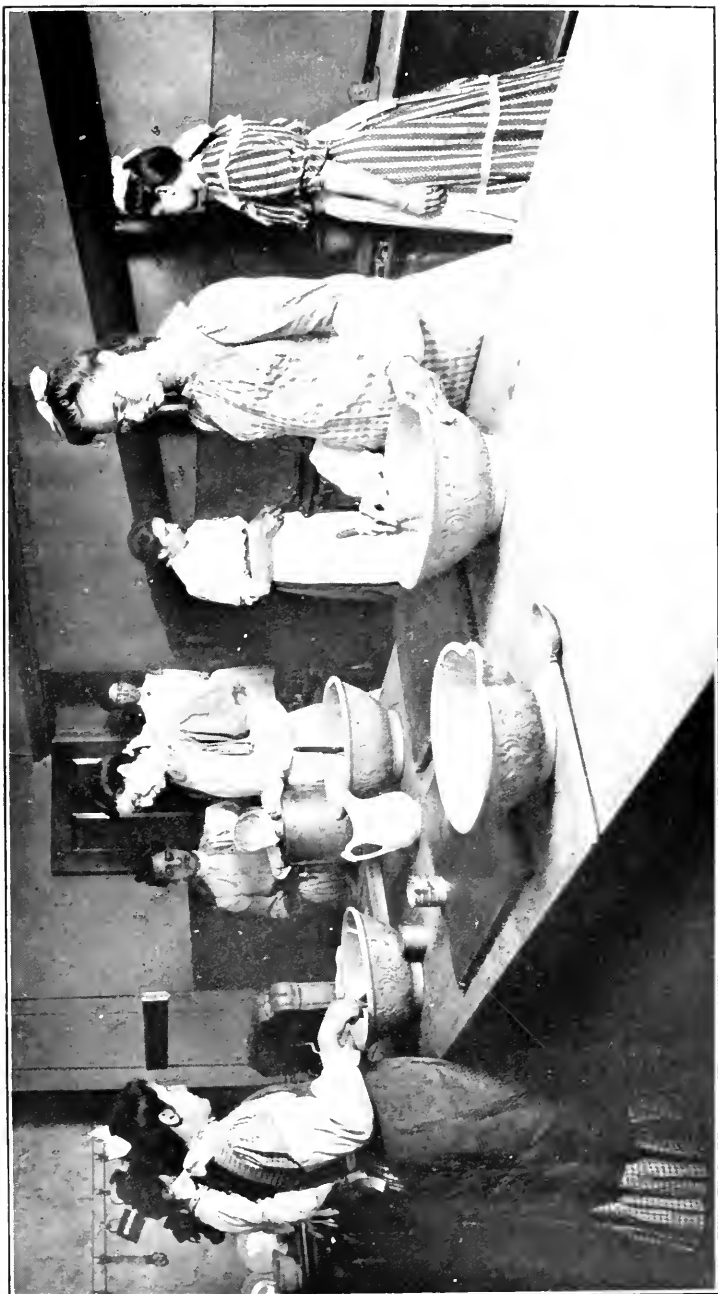
ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Adding -	-	ad \dot{i} ng	Extremes -	-	xtms
Addition -	-	adtn	Factor -	-	ftr
Algebra -	-	alg	Factoring -	-	f \dot{r} ing
Algebraic -	-	algc	First -	-	fst
Angle -	-	ngl	Fifth -	-	f \dot{t} h
Acute angle -	-	ct ngl	Follows -	-	fols
Antecedent -	-	antc	Following -	-	f \dot{o} ling
Binominal -	-	bnl	Form -	-	fm
Circle -	-	cir	Formula -	-	fmla
Circumference -	-	cr \dot{c} m	Fourth -	-	f \dot{r} th
Coefficient -	-	coef	Fraction -	-	ftn
Comparison -	-	comp	Hexagon -	-	xgn
Comparing -	-	comp \dot{i} ng	Homogeneous -	-	homo
Compared -	-	compd	Lateral -	-	ltrl
Consequent -	-	cons	Mathematics -	-	math
Continued -	-	cont	Measure -	-	meas
Cube -	-	cb	Measured -	-	measd
Decimal -	-	dec	Measuring -	-	meas \dot{i} ng
Denominator -	-	dntr	Member -	-	mem
Denominators -	-	dntrs	Members -	-	mems
Diameter -	-	dmr	Minuend -	-	mnd
Difference -	-	dif	Monomial -	-	mon
Divide -	-	dv	Multiply -	-	ml
Divided -	-	dvd	Multiplied -	-	mld
Dividing -	-	dv \dot{i} ng	Multiple -	-	mpl
Dividend -	-	dvnd	Multiplier -	-	mlpr
Division -	-	dv \dot{n}	Multiplicand -	-	mlcand
Divisor -	-	dvr	Multiplication -	-	mltn
Elimination -	-	elim	Negative -	-	neg
Equation -	-	eqtn	Negatively -	-	negl
Equivalent -	-	eqv	Ninth -	-	n \dot{t} h
Exponent -	-	xpnt	Numeral -	-	nmrl
Exponential -	-	xpntl	Numerical -	-	nmcl

<i>For</i>		<i>Write</i>	<i>For</i>	<i>Write</i>
Numerically	-	nmcl	Reduced	rdcd
Number	-	num	Reducing	rdcing
Numerator	-	nmr	Remainder	rem
Octagon	-	octgn	Represent	repr
Obtuse angle	-	ob ngl	Represented	reprd
Order	-	ord	Representing	repring
Operation	-	optn	Require	req
Operations	-	optns	Required	reqd
Parallel	-	par	Right angle	rt ngl
Parallelogram	-	pargm	Root	rt
Parenthesis	-	prnt/hs	Second	scnd
Pentagon	-	pngn	Secant	sec
Perform	-	prfm	Seventh	svnth
Performed	-	prfmd	Similar	smlr
Performing	-	prfmng	Sixth	sxth
Perpendicular	-	pr	Subtraction	subtn
Plane	-	pl	Subtrahend	subnd
Polygon	-	plgn	Subtract	subt
Polynomial	-	plnl	Subtracted	subtd
Positive	-	pstv	Substitute	subst
Positively	-	pstvl	Substituted	substd
Prime	-	prm	Substituting	substng
Product	-	pdt	Square	sq
Proportion	-	prpn	Tangent	tan
Power	-	pwr	Tenth	tnth
Powers	-	pwr	Time	tm
Quantity	-	qnt	Times	tms
Quantities	-	qnts	Third	thd
Quadrilateral	-	qdl	Transformation	trnsf
Quotient	-	qnt	Transpose	trnsp
Radical	-	rdl	Transposed	trnspd
Radius	-	rad	Transposing	trnsping
Ratio of diameter to			Transposition	trnsptn
circumference	-	pi	Trinomial	tnl
Reciprocal	-	rcpl	Triangle	tngl
Rectangle	-	rcngl	Value	val
Reduce	-	rdc		

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

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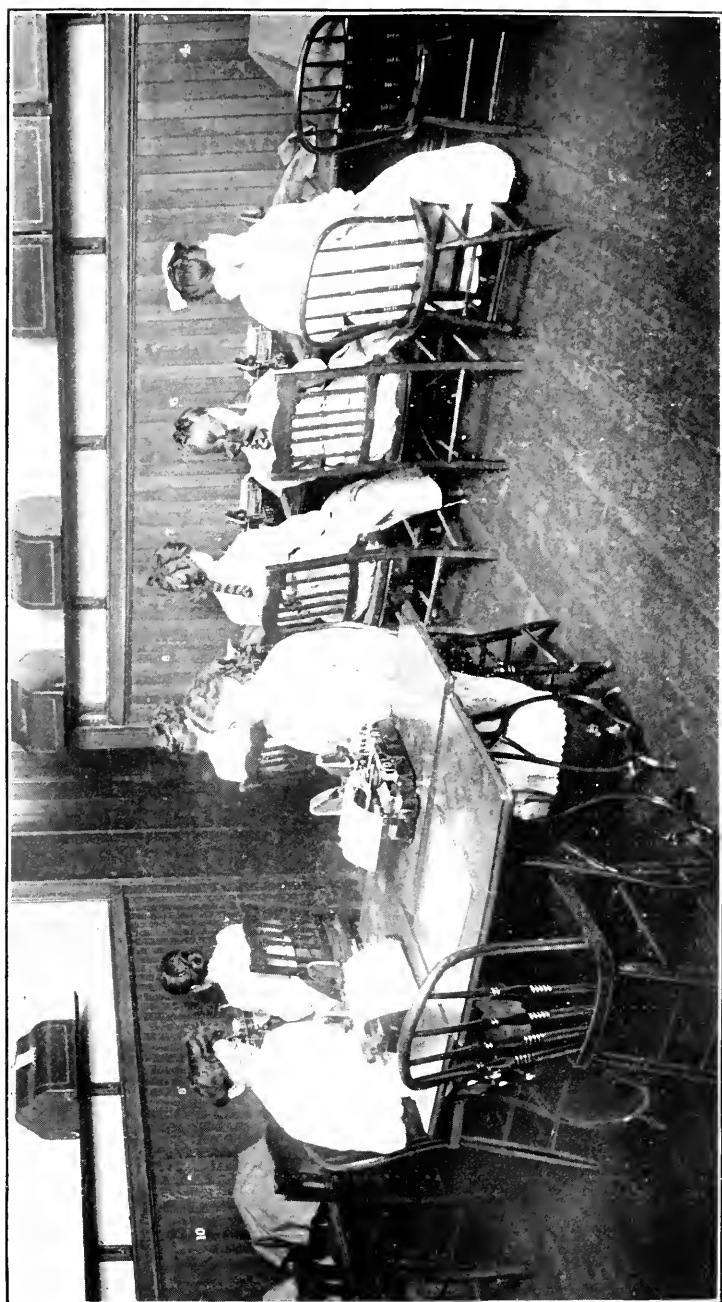
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Köhler, L.	Easy Pieces for Beginners.	190.50
Köhler, L.	Going to Church.	243.	
	No. 24, from Pianists' First and Second Year	
Kontski, A. de.	Polonaise.	Op. 27130

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Kuhlau, F. E.	Sonatina	Op. 20, No. 1	\$0.30
Kullak, T.	Scenes from Childhood	81, 12 numbers	.50
	No. 1. Child's Prayer.		
	2. The Little Wanderer.		
	3. Grandmother Tells a Ghost Story.		
	4. Opening of the Children's Party.		
	5. Loving Soul and a Pure Heart.		
	6. The Race.		
	7. The Angel in the Dream.		
	8. The Nightingale.		
	9. Spinning Song.		
	10. The Ghost in the Chimney.		
	11. The Little Hunters.		
	12. The Little Rope Dancers.		
Lange, G.	Harvest-ide	Op. 243, No. 4	
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Larregla, J.	La Coquetuela, Mazurka de Salon		.25
Liadow, A.	Valse Badinage (The Musical Snuff-Box)	Op. 32	
Lichner, H.	A Short Story	No. 13, from Pianists' First and Second Year	
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	2. Contemplation.	8. Scherzo.	
	3. Longing.	9. Polonaise.	
	4. After School.	10. Rondo.	
	5. To the Playground.	11. Italian Romance.	
	6. Solitude.	12. Aria.	
Liebling, E.	Spring Song	Op. 33	.10
Liszt, F.	"Liebesträume," No. 2, in E ⁺		.15
Liszt, F.	"Liebestäume," No. 3, in A flat ⁺		
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Loeschhorn, A.	"Aus der Kinderwelt"	Op. 96	.75
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	2. The Little Postillion.	8. Lullaby.	
	3. There Was Once a King.	9. A Dance.	
	4. In the Boat.	10. The Little Soldier.	
	5. The Request.	11. In a Hurry.	
	6. The Cuckoo.	12. Good Night.	
Löw, J.	Cavatina	No. 39, from Pianists' First and Second Year	
Lysberg, C. B.	La Baladine	Op. 51	.25
Lysberg, C. B.	La Fontaine, Idylle	34	.15
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MacDowell, E. A.	Humoresque	18, 2	.10

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2.	Will o' the Wisp.	7.	From Uncle Remus.
3.	At An Old Trysting Place.	8.	A Deserted Farm.
4.	In Autumn.	9.	By a Meadow Brook.
5.	From an Indian Lodge.	10.	Told at Sunset.
MacDowell, E. A.	"Hexentanz," Witches' Dance.	Op. 17	No. 2
MacDowell, E. A.	Moto Perpetuo, in A flat	46	2
Marks, E. F.	Petite Valse de Ballet	27 . . . . .	.50
Martin, G. D.	La Ballerina . . . . .		.05
Meister, W.	Forget Me Not. No. 16, from Pianists' First and Second Year		
Mendelssohn, F.	Rondo Capriccioso*	Op. 14 . . . . .	.25
Mendelssohn, F.	Wandering. No. 36, from Pianists' First and Second Year		
Mendelssohn, F.	Six Christmas Pieces	Op. 72 . . . . .	.60
No. 1 in G, Allegro non troppo.	No. 4 in D, Andante con moto.		
2 in E flat, Andante Sostenuto.	5 in G minor, Allegro Assai.		
3 in G, Allegretto.	6 in F, Vivace.		
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2.	Regret.	27.	Funeral March.
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5.	Restlessness.	30.	Spring Song.
6.	Venetian Gondellied.	31.	Meditation.
7.	Contemplation.	32.	Lost Illusions.
8.	Without Repose.	33.	Song of the Pilgrim.
9.	Consolation.	34.	Spinning Song.*
10.	The Estray.	35.	Shepherd's Complaint.
11.	The Brook.	36.	Serenade.
12.	Venetian Gondellied.	37.	Revery.
13.	The Evening Star.	38.	The Adieu.
14.	Lost Happiness.	39.	Delirium.
15.	The Poet's Harp.	40.	Elegie.
16.	Hope.	41.	The Return.
17.	Passion.	42.	Song of the Traveler.
18.	Duetto.	43.	Belief.
19.	On the Seashore.	44.	Forsaken.
20.	Fleeting Clouds.*	45.	Tarantella.
21.	Agitation.	46.	Retrospection.
22.	Sadness of Soul.	47.	The Moaning Wind.
23.	Song of Triumph.	48.	The Joyous Peasant.
24.	The Flight.	49.	Gondoline.
25.	May Breezes.		
Merkel, G.	Tarantelle	Op. 9215
Merkel, G.	Hunting Scene	6510
Mills, S. B.	Gavotte	3115

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6 in D minor, Allegro giocoso10
11 in E flat, Allegro maestoso e patetico10
12 in B flat minor, Agitato15
Moszkowski, M. Melody in F	Op. 18.. No. 1.
Moszkowski, M. Scherzino in F	18.. 2.
Moszkowski, M. In Tempo di Minuetto .....	.10
Moszkowski, M. Serenata	Op. 15.. No. 1.
Moszkowski, M. Serenata	15.. 1 (4 hands)
Mozart, W. A. Sonata in C, No. 1, * Schirmer Library Edition .....	.20
Mozart, W. A. Sonata in F, No. 4, * Schirmer Library Edition .....	.20
Mozart, W. A. Sonata in F, No. 6, * Schirmer Library Edition .....	.50
Mozart, W. A. Sonatina in C, No. 25, from Pianists' First and Second Year	Year
Mozart, W. A. Rondo in C, No. 26, from Pianists' First and Second Year	Year
Nevin, E. A Day in Venice	Op. 25
No. 1. Dawn.	No. 3. Venetian Love Song.
2. Gondoliers.	4. Good Night.
Nevin, E. Water Scenes	Op. 13
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2. Ophelia.	5. Barcarolle.
3. Water Nymph.	
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Paderewski, I. J. Melody in B	Op. 8.. No. 3.
Paderewski, I. J. Minuet in G	14
Poldini, E. General Boom Boom. No. 20, from Pianists' First and Second Year	
Raff, J. La Fileuse	Op. 157.. No. 2.
Raff, J. Fabliau (Fable)	
Ravina, H. Étude de Style	Op. 14.. No. 1.
Ravina, H. Flattery	86
No. 45, from Pianists' First and Second Year	
Reinecke, C. At Sunset	Op. 107.. No. 14.
No. 8, from Pianists' First and Second Year	
Reinhold, H. Fairy Tale	Op. 39.. No. 2.
No. 46, from Pianists' First and Second Year	
Reinhold, H. Hungarian Dance	Op. 39.. No. 9.
No. 44, from Pianists' First and Second Year	
Rheinberger, J. The Chase, Impromptu .....	.15
Rohde, E. Marionettes. No. 17, from Pianists' First and Second Year	
Rubinstein, A. Polka Bohème	Op. 82

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Rubinstein, A.	Romance in E flat	Op. 44	10
Rummel, J.	Tyrolienne. No. 10. from Pianists' First and Second Year		
Rummel, J.	Rondino Galop. No. 12, from Pianists' First and Second Year		
Rummel, J.	Les Allegresses Enfantines		40
	No. 1. Valse.	No. 4. Tyrolienne.	
	2. Polka.	5. Galop	
	3. Polka Mazurka.	6. Schottisch.	
Sapellnikoff, W.	Gavotte.	Op. 4. No. 2.	10
Sapellnikoff, W.	Petite Mazurka.	2.	10
Sawyer, J. J.	Esmeralda		05
Schehlmann, L.	From Fairyland		05
Schmoll, A.	Polonaise.	Op. 50. No. 23.	
	No. 33. from Pianists' First and Second Year.		
Schmoll, A.	Cymbals and Castanets. No. 41, from Pianists' First and Second Year.		
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Schubert, F.	Impromptu.	142. 3.	50
Schubert, F.	Moments Musicaux.	94. 3.	10
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Schubert-Schultz	Minuet, D major		05
Scharwenka, X.	Polish Dance	Op. 3.	10
Schuett, E.	Étude Mignonne		10
Schuett, E.	Gavotte Humoresque	Op. 17. No. 1	15
Schumann, G.	Tarantelle	11.	30
Schumann, R.	"Bird as a Prophet"	82. No. 7.	10
Schumann, R.	Novelette	21. 1.	25
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No. 1.	Melody.	No. 23. Cavalry-piece.	
2.	Soldiers' March.	24. Harvest Song.	
3.	Humming Song.	25. Echoes from the Theater.	
4.	A Choral.	26. Moderato con espressione.	
5.	A Little Piece.	27. Canon.	
6.	A Poor Orphan Child.	28. Remembrance, November 4, 1847 (Mendelssohn's death).	
7.	Hunting Song.	29. Strange Man.	
8.	Wild Horseman.	30. Lento Assai.	
9.	Folk Song.	31. War Song.	
10.	Happy Farmer.	32. Sheherazade.	
11.	Siciliano.	33. Vintage Time.	
12.	Knight Rupert.	34. Theme.	
13.	May Song.	35. Mignon.	
14.	A Little Study.	36. Italian Sailors' Song.	
15.	Spring Song.	37. Sailor's Song.	
16.	First Loss.	38. Winter Time, No. 1.	
17.	Little Morning Wanderer.	39. Winter Time, No. 2.	
18.	Reapers' Song.	40. Little Fugue.	
19.	A Little Romance.	41. Northern Song, Greeting to Gade.	
20.	Rustic Song.	42. Figured Choral.	
21.	Lento con espressione.	43. New Year's Song.	
22.	Roundelay.		

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ONE OF THE BOYS' ATTITUDE.



Schytte, L.	Miniaturen, 12 Melodische Clavierstücke..Op. 79	
No. 1.	Norwegischer Bauertanz.	No. 7. Märchen.
2.	Ein Traum.	8. Valse Mignonne.
3.	Am Fasching.	9. Abenddämmerung.
4.	Der Troubadour.	10. Was die Quelle Singt.
5.	Elfenspiel.	11. Aus Alter Zeit.
6.	Der Flötenspieler.	12. Soldatenmarsch.
Seebeck, W. E. C.	The Dream Fairy	\$0.05
Smith, Seymour	"Dorothy," Old English Dance .....	.10
Sousa, J. P.	Liberty Bell March	
Spindler, F.	"Drawing-room Flower" ....Op. 17.....	.15
Spindler, F.	May Bells, twelve Songs Without Words ....Op. 44....	.50
No. 1.	Tranquillo.	No. 7. Giocosamente.
2.	Semplice.	8. Tenore.
3.	Gioviale.	9. Cordiale.
4.	Intimo.	10. Dolce.
5.	Dolcemente.	11. Dolente.
6.	Di buon Umore.	12. Religioso.
Spindler, F.	Trumpeter's Serenade. No. 27, from Pianists' First and Second Year	
Steenfeldt, P. A. D. ..	The Prayer of the King's Daughter. No. 40, from Pianists' First and Second Year.....	
Suppé, F.	Marche du Diable (4 hands).....	.10
Thomé, F.	Melodie. No. 15, from Pianists' First and Second Year	
Thomé, F.	Remembrance. No. 23, from Pianists' First and Second Year	
Tschaikowsky, P. ...	German Song. No. 30, from Pianists' First and Second Year	
Tschaikowsky, P. ...	Dolly's Funeral	Op. 39.....
	No. 31, from Pianists' First and Second Year.....	
Tschaikowsky, P. ...	Song Without Words, in F. Op. 2..No. 3.....	.10
Von Wilm, N.	Gavotte	81.. 10.....
	No. 42, from Pianists' First and Second Year.....	
Von Wilm, N.	Mazurka	Op. 81..No. 16.....
	No. 35, from Pianists' First and Second Year.....	
Waddington, E.	The Witches' Patrol.....Op. 34..No. 1.....	.05
Wagner, R.	Magic Fire, from Die Walküre.....	.15
Wagner-Liszt.	Transcription of "Spinning Song," from "Flying Dutchman" .....	.20
Weber, C. M. Von. .	Perpetual Movement, Rondo, from Sonata, Op. 24.....	.30
Westerhout, N. Van. .	Rondo d'Amour.....	.10
Wolff, B.	Children at Play.....Op. 44..No. 6.....	
	No. 18, from Pianists' First and Second Year.....	
Wolff, B.	Rondo in G.....Op. 50..No. 1.....	
	No. 28, from Pianists' First and Second Year.....	
Zitterbart, F.	Romance10

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Eddy, H. C.....Prelude and fugue in A minor20
Gade, N. W.....Postlude in F.....Op. 22..No. 1.....	.15
Gade, N. W.....Allegretto in C.....22..2.....	.10
Gleason, F. G.....Andante con moto from Sonata.....2.....	.10
Groven, A.....Prayer in E flat.....	.05
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Guilmant, A.....Elegy in F minor10
Guilmant, A.....Elevation in A flat10
Handel, G. F.....Concerto in B flat*.....No. 6.....	.50
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Jadassohn, S.....Improvisation in C.....Op. 48..No. 2.....	.10
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Lemmens, J.....Adoration05
Lemmens, J.....Marche Pontificale.....	.25
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Merkel, G.....Trio in F sharp* (Canon)....39..3.....	.05
Merkel, G.....Adagio from Sonata.....42..2.....	.10
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Rheinberger, J.....Intermezzo from "Sonate-Pastorale" ..Op. 88.....	.05
Rinck, J. C. H.....Postlude No. 147, from "Practical Organ School"...	.10
Roeder, M.....Gavotte in E flat10
Saint-Saëns, C.....Elevation in E**10
Saran, A.....Romanza, from Sonata.....Op. 515
Schubert, F.....Litany in E flat.....	.05
Schubert, F.....Andante from Symphony in B flat.....	.25
Silas, E.....Andante in C*10

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Eighty-two Hymn Tunes selected from various standard meters.....	2.00
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NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR.

Behr, FOp. 575, No. 1. Child's Song.

2. In the Month of May.

3. Child's Play.

6. Shepherd's Song.

All from "Pianists' First and Second Year."

Biedermann, A. J.....Spring Flowers, from "Pianists' First and Second Year."

Biedermann, A. J.....Op. 91, No. 2, "The Old Man in Leather," from "Pianists First and Second Year."

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 1. Candor.

No. 5. Innocence.

2. Arabesque.

7. Clear Stream.

3. Pastoral.

10. Delicate Flower.

Ehmann, A.....Thirty-six Melodic and Rhythmical Studies, Book I.

No. 1. Little Melody.

No. 10. Tyrolienne.

2. Variation of No. 1.

11. Swing Song.

3. Variation of No. 1.

12. Cantilene.

4. Variation of No. 1.

13. Consolation.

5. Waltz.

14. Prelude.

6. Chase.

15. Étude No. 1.

7. Theme.

16. Étude No. 2.

8. Waltz.

17. Étude No. 3.

9. March.

18. Étude No. 4.

19. Divertissement.

Gurlitt, C.....Op. 130, Thirty-five Easy Studies.

No. 1. Morning Greeting.

No. 5. Off to the Meadows.

2. Mischievous Boy.

6. March of the Tin Soldiers.

3. The Gentle Maiden.

7. In the Garden.

4. Prayer.

8. Ländler.

Hackh, O.....Op. 230, No. 2, The Tin Soldier.

No. 5, Barcarolle, "On the Sea."

Both from "Pianists First and Second Year."

Köhler, L.....Op. 190, Easy Pieces for Beginners, complete.

Lichner, H.....A Short Story, from "Pianists' First and Second Year."

Mozart, W. A.....Sonatina, from "Pianists' First and Second Year."

Reinecke, C.....Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year."

Rummel, J.....Les Allegresses Enfantines, No. 1, Waltz.

Rummel, J.....Tyrolienne, from "Pianists' First and Second Year."

Rummel, J.....Rondino Galop, from "Pianists' First and Second Year."

Schumann, R.....Op. 68, Album for the Young.

No. 1. Melody.

No. 5. A Little Piece.

2. Soldiers' March.

6. A Poor Orphan Child.

3. Humming Song.

7. Hunting Song.

4. A Choral.

10. Happy Farmer.

Spindler, F.....Op. 44, May Bells.

No. 1. Tranquillo.

No. 4. Intimo.

2. Semplice.

5. Dolcemente.

3. Gioviale.

Thomé, F.....Melodie, from "Pianists' First and Second Year."

Thomé, F.....Remembrance, from "Pianists' First and Second Year."

Wait, Wm. B.....Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S.....Twelve Little Preludes.

No. 1. Moderato, C.

No. 9. Molto Moderato, E minor.

2. Tempo Commodo, C minor.

10. Moderato, F.

Baumfelder, F.....Op. 270, No. 6, Music Box.

Beethoven, L.....Sonatina in G, from "Pianists' First and Second Year."

Beethoven, L.....Minuet in C, from "Pianists' First and Second Year."

Blakeslee, A. C.....Op. 25, Crystal Fountain Waltz.

Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces.

No. 4. Little Reunion.

No. 13. Consolation.

6. Progress.

14. Styrienne.

8. Graceful.

15. Ballad.

9. The Chase.

16. Gentle Complaint.

11. The Blackbird.

17. Prattler.

12. Farewell.

18. Inquietude.

19. Ave Maria.

Clementi, M.....Op. 36, Six Sonatinas.

No. 1 in C, Allegro, Andante, Vivace.

No. 2 in G, Allegretto, Allegretto, Allegro.

Due, F.....Bric-à-Brac, Album Musical, Book III.

No. 1. Fragile.

No. 6. Synnöve.

2. Valenciennes.

7. L'Épinette.

3. Le Pont des Baisers.

8. Fumée.

4. Petite-Maitre.

23. Partout.

5. Malgré-moi.

24. Sur La Route de Bayreuth.

Ehman, A.....Thirty-six Melodic and Rhythmical Studies, Book II.

No. 1. Resignation.

No. 4. Rustic Dance.

2. Capriccietto.

5. Study in Thirds.

3. Polka.

6. Quickstep.

Engelmann, H.....Op. 620, No. 2, Awakening.

Gade, N. W.....Op. 36, Christmas Pieces.

No. 1. The Christmas Bells.

No. 3. The Christmas Tree.

Gurlitt, C.....Op. 74, Aus der Kinderwelt.

No. 1. Morning Song.

No. 6. Santa Claus.

2. The Friendless Child.

7. Choral.

3. Cradle Song.

8. Merry Company.

4. After School.

9. Tin Soldiers' March.

5. Slumber Song.

11. The Dolls' Dance.

12. Under the Linden.

Gurlitt, C. Op. 130, Thirty-five Easy Studies.

- | | |
|------------------------------|--------------------------|
| No. 9. The Daring Horseman. | No. 17. The Rope Dancer. |
| 10. Happy Hours. | 18. A Ditty. |
| 11. A Little Dance. | 20. The Lament. |
| 12. A Round Dance. | 21. From the North. |
| 13. Children's Bail. | 22. Rustic Dance. |
| 14. Sunshine. | 23. Serious Moments. |
| 15. Under the Village Limes. | 31. Innocence. |
| 16. At the Pianoforte. | |

Gurlitt, C. Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."

Handel, G. F. Fugue No. 1, from "Six Fugues."

Haydn, J. Andantino, from "Pianists' First and Second Year."

Hiller, P. Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."

Hiller, P. Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."

Hoffman, C. Romance, "On the Heights."

Hummel, J. N. . . . Scherzo, from "Pianists' First and Second Year."

Karganoff, G. Op. 25, No. 4, Grandfather's Dance, from "Pianists' First and Second Year."

Köhler, L. Op. 243, Going to Church, from "Pianists' First and Second Year."

Kullak, T. Op. 81, Scenes from Childhood.

- No. 1. Child's Prayer.
2. The Little Wanderer.
3. Grandmother Tells a Ghost Story.
4. Opening of the Children's Party.
5. Loving Soul and a Pure Heart.

Lange, G. Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."

Lichner, H. Twelve Characteristic Pieces.

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| No. 1. Entreaty. | No. 3. Longing. |
| 2. Contemplation. | |

Loeschhorn, A. . . . Op. 96, "Aus der Kinderwelt."

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| No. 1. Sabbath Morning. | No. 4. In the Boat. |
| 2. The Little Postillion. | 5. The Request. |
| 3. There Was Once a King. | |

Loeschhorn, A. . . . Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."

Meister, W. Forget Me Not, from "Pianists' First and Second Year."

Mendelssohn, F. . . . Songs Without Words.

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| No. 4. Confidence. | No. 9. Consolation. |
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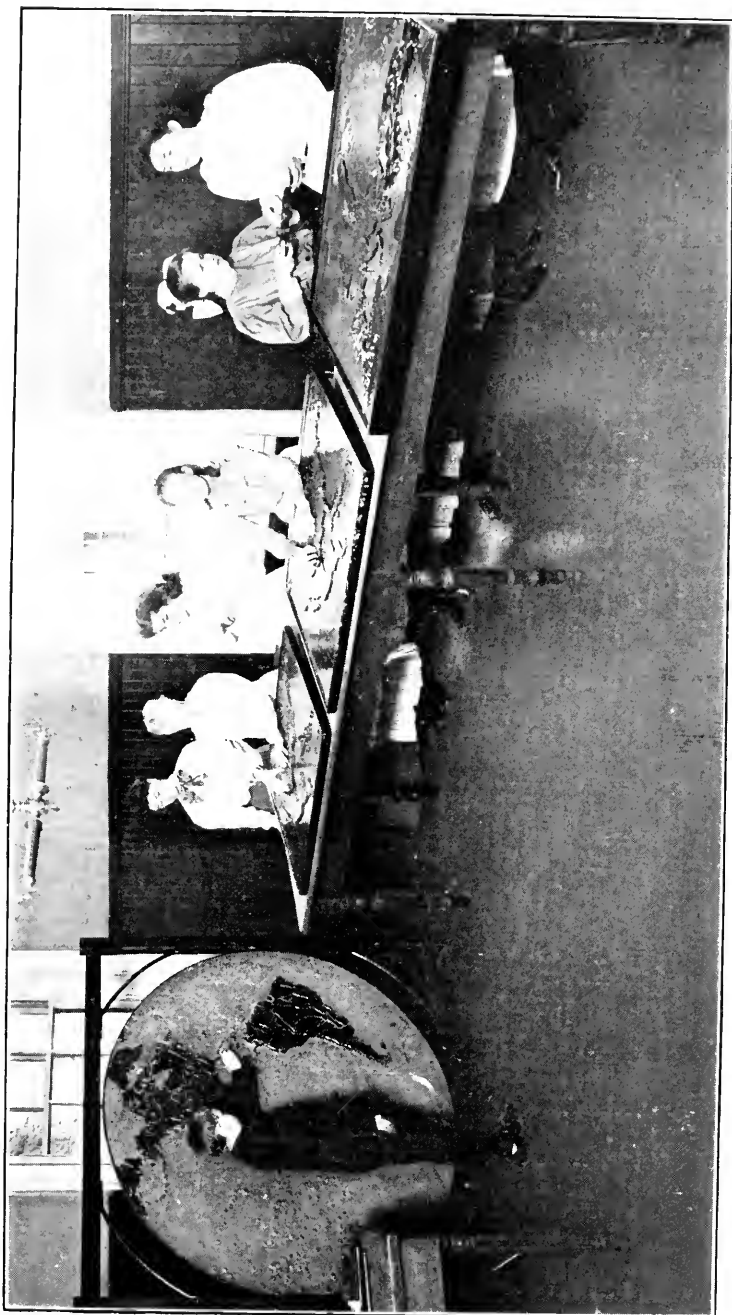
Mozart, W. A. Rondo in C, from "Pianists' First and Second Year."

Poldini, E. General Boom Boom, from "Pianists' First and Second Year."

Reinhold, H. Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."

Rohde, E. Marionettes, from "Pianists' First and Second Year."

A GEOGRAPHY CLASS.



Rummel, J. Les Allegresses Infantines.

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| No. 2. Polka. | No. 5. Galop. |
| 3. Polka Mazurka. | 6. Schottisch. |
| 4. Tyrolienne. | |

Schumann, R. Op. 68, Album for the Young.

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| No. 8. Wild Horseman. | No. 19. A Little Romance. |
| 9. Folk Song. | 20. Rustic Song. |
| 16. First Loss. | 24. Harvest Song. |
| 18. Reapers' Song. | 26. Moderato con Espressione. |

Seeboeck, W. C. E. . . . The Dream Fairy.

Spindler, F. Op. 44, May Bells.

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| No. 6. Di buon Umore. | No. 10. Dolce. |
| 7. Giocosamente. | 11. Dolente. |
| 8. Tenore. | 12. Religioso. |
| 9. Cordiale. | |

Spindler, F. Trumpeter's Serenade, from "Pianists' First and Second Year."
 Steinfeldt, P. A. D. . . . Prayer of the King's Daughter, from "Pianist's First and Second Year."

Tschaikowsky, P. German Song, from "Pianists' First and Second Year.

Tschaikowsky, P. Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N. Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

Von Wilm, N. Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B. Normal Course of Pianoforte Technic.

Westerhout, N. Rondo d'Amour.

Wolff, B. Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B. Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Bach, J. S. All of previous year.

Bach, J. S. Twelve Little Preludes.

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| No. 3. Vivace, D minor. | No. 7. Allegro, C minor. |
| 4. Moderato, D. | 8. Molto Moderato, D. |
| 5. Moderato, E. | 11. Allegro, F. |
| 6. Vivace, E minor. | 12. Allegretto, G minor. |

Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord,"
 from "Pianists' First and Second Year."

Baumfelder, F. Op. 270, Kinderscenen.

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| No. 1. Sandman Knocks. | No. 5. Young Officer. |
| 2. The Stork Has Come. | 7. Setting Sun. |
| 3. Old Ruin. | 8. Grandma's Tale. |
| 4. Vintage. | |

Beethoven, L. Op. 33, Seven Bagatelles, No. 3, Allegretto.

Beethoven, L. Album-Leaf, "Für Elise."

- Beethoven, L. Op. 49, No. 2, Sonatina in G major.
- Blakeslee, A. C. Op. 9, May Party Dance.
- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 22. Barcarolle. No. 24. Swallow.
 No. 25. Chevaleresque.
- Clementi, M. Op. 36, Six Sonatinas.
 No. 3 in C, Spiritoso, Un poco adagio, Allegro.
 4 in F, Allegro con Spirito, Andante, Rondo.
 5 in G, Presto, Air Suisse, Rondo.
 6 in D, Allegro con Spirito, Rondo.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 10. Rococo. No. 17. Vers Le Nord.
 11. Le Chant D'Ingeborg. 18. La Procession des Aîeux.
 12. Le Lendemain. 19. Le Sentier.
 13. Cheveux Blancs. 20. Pauvre Enfant.
 14. La Vieille Amie. 21. Pourquoi.
 15. Au Pis Aller. 25. Enfin.
 16. Sans Intention. 26. Le Jour de l'an.
- Ehmant, A. Thirty-six Melodic and Rhythmical Studies, Book III.
 No. 1. Spring Song. No. 4. Melody.
 2. Bohemian Dance. 5. Barcarolle.
 3. Ballet Dance. 6. Romance.
- Gade, N. Op. 36, Christmas Pieces.
 No. 2. Christmas Song. No. 5. Dance of Little Girls.
 4. Boys' Merry-Go-Round. 6. Good Night.
- Giese, T. Op. 293, Six Melodious Pieces.
 No. 1. Tarantelle. No. 4. The Two Fisher-boys.
 2. Children's Feast. 5. Gavotte.
 3. Grandmother's Song. 6. Funeral March.
- Goldner, W. Gavotte Mignonne.
- Grieg, E. Op. 12, Lyrical Pieces.
 No. 1. Arietta. No. 3. Watchman's Song.
 2. Waltz. 8. Patriotic Song.
- Gurlitt, C. Op. 74, "Aus der Kinderwelt."
 No. 10. The Bold Rider. No. 17. The Ring Dance.
 13. The Sick Little Brother. 18. Sorrowful Hour.
 14. In the Garden. 19. Evening Prayer.
 15. The Snow Man. 20. The Gentle Child and the
 16. A Winter Day. Noisy Child.
- Gurlitt, C. Op. 130, Thirty-five Easy Studies.
 No. 19. A Water Party. No. 29. The Hunt.
 24. Menuetto. 30. Song Without Words.
 25. Scherzo. 32. A Loss.
 26. Impromptu. 33. Youthful Courage.
 27. A Request. 34. Hymn.
 28. Onward! 35. Good Night.
- Handel, G. F. Fugue No. 2, from "Six Fugues."
- Heins, C. Op. 194, Dance of the Sylphs.

- Hiller, F.....Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."
- Jadassohn, A.....Op. 17, No. 3, Children's Dance.
- Kuhlau, F.....Op. 20, No. 1, Sonatina.
- Kullak, T.....Op. 81, Scenes from Childhood.
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| No. 6. The Race. | No. 9. Spinning Song. |
| 7. The Angel in the Dream. | 10. The Ghost in the Chimney. |
| 8. The Nightingale. | 11. The Little Hunters. |
| | 12. The Little Rope Dancers. |
- Lichner, H.....Twelve Characteristic Pieces.
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| No. 4. After School. | No. 8. Scherzo. |
| 5. To the Playground. | 9. Polonaise. |
| 6. Solitude. | 10. Rondo. |
| 7. Elegy. | 11. Italian Romance. |
| | 12. Aria. |
- Loeschhorn, A.....Op. 96, Aus der Kinderwelt.
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| No. 6. The Cuckoo. | No. 9. A Dance. |
| 7. The Chase. | 10. The Little Soldier. |
| 8. Lullaby. | 11. In a Hurry. |
- Löw, J.....Cavatina, from "Pianists' First and Second Year."
- MacDowell, E. A.....Op. 51, Woodland Sketches.
- No. 1. To a Wild Rose.
- Mendelssohn, F.....Op. 72, Six Christmas Pieces.
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| No. 1 in G, Allegro Non Troppo. | No. 3 in G, Allegretto. |
| 2 in E flat, Andante Sostenuto. | 4 in D, Andante con Moto. |
- Mendelssohn, F.....Songs Without Words.
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| No. 2. Regret. | No. 35. Shepherd's Complaint. |
| 6. Venetian Gondellied. | 37. Revery. |
| 12. Venetian Gondellied. | 41. The Return. |
| 16. Hope. | 44. Forsaken. |
| 22. Sadness of Soul. | 48. The Joyous Peasant. |
| 28. Morning Song. | 49. Gondoline. |
- Mendelssohn, F.....Wandering, from "Pianists' First and Second Year."
- Ravina, H.....Op. 86, Flattery, from "Pianists' First and Second Year."
- Reinhold, H.....Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."
- Schellmann, L.....From Fairy Land.
- Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."
- Schmoll, A.....Cymbals and Castanets, from "Pianists' First and Second Year."
- Schubert, F.....Op. 94, Moments Musicaux, No. 3.
- Schumann, R.....Op. 68, Album for the Young.
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| No. 11. Siciliano. | No. 28. Remembrance, Nov. 4, 1847. |
| 14. A Little Study. | 38. Winter Time, No. 1. |
| 15. Spring Song. | 41. Northern Song. |
| 17. Little Morning Wanderer. | 42. Figured Choral. |
| | 43. New Year's Song. |
- Schytte, L.....Op. 79, Twelve Miniatures.
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| No. 1. Norwegischer Bauerntanz, | No. 2. Ein Traum. |
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Smith, S. "Dorothy," An Old English Dance.
 Sousa, J. P. Liberty Bell March.
 Suppé, F. Marche du Diable (4 hands).
 Wait, Wm. B. Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S. All of previous years.
 Bach, J. S. Fifteen Two-part Inventions.
 No. 1. Allegro, C. No. 13. Allegretto Tranquillo, A minor.
 4. Allegro, D minor. 14. Moderato, B flat.
 6. Allegretto, E. 15. Allegro non troppo, B minor.
 Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
 No. 1. Aria, from Fourth Partita, D.
 2. Aria, from Pentecost Cantata, F.
 4. Bourrée, from Third Violoncello Suite, G.
 5. Bourrée, from Trumpet Suite, D.
 6. Bourrée, from Second Violin Sonata, G minor.
 10. Gavotte, from Sixth Violoncello Suite, D.
 11. Gigue, from First Partita, B flat.
 12. Intrata, from Fifth Violoncello Suite, G minor.
 13. Menuet, from First Partita, B flat.
 14. Menuet, from Third French Suite, B minor.
 15. Menuet, from First Violoncello Suite, D.
 19. Rondo-Gavotte, from Sixth Violin Sonata, E.
 20. Sarabande, from Fifth English Suite, E minor.
 21. Sarabande, from First French Suite, D minor.
 Bach, J. S. Gavotte, from G major suite. (Kullak Edition.)
 Bach, J. S. Preambulum. (Kullak Edition.)
 Bach, J. S. Bourrée in G major, from Fourth Violoncello Sonata.
 Beaumont, P. Berceuse, "Slumber Sweetly."
 Beethoven, L. Op. 49, No. 1, Sonatina in G minor.
 Beethoven, L. Op. 33, Seven Bagatelles.
 No. 1. Andante grazioso, quasi No. 4. Andante.
 Allegretto. 6. Allegretto quasi Andante.
 2. Scherzo, Allegro.
 Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 20. Tarantelle. No. 23. Return.
 21. Harmony of the Angels.
 Czerny, C. Op. 261, One Hundred and One Preparatory Lessons.
 Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 9. La Noce. No. 22. La Bagatelle.
 Dvořák, A. Op. 100, No. 7, Humoreske.
 Ehmant, A. Thirty-six Melodic and Rhythmical Studies, Book IV.
 No. 1. Water Nymph. No. 4. Valse Melancholique.
 2. Elegy. 5. May Dance.
 3. Méditation.
 Engelmann, H. Op. 523, Diamond Medal March and Two-Step.
 Eugene, M. C. Cupid's Garden, Intermezzo.

- Geibel, A. Gavotte Allemande.
 Goerdeler, R. Electric Flash Galop (4 hands).
 Grieg, E. Op. 12, Lyrical Pieces.
 No. 4. Elfin Dance. No. 6. Norwegian Melody.
 5. Folk Song. 7. Album-Leaf.
 Handel, G. F. Fugue No. 3, from "Six Fugues."
 Handel, G. F. Fugue No. 4, from "Six Fugues."
 Hewitt, H. D. With Wind and Tide March (4 hands).
 Hiller, F. Op. 56, Rhythmical Studies, Book I.
 No. 1. Moderato, in $\frac{3}{4}$ and $\frac{3}{2}$ time. No. 9. Andante Melanconico, in $\frac{3}{4}$ and $\frac{3}{2}$ time.
 Jensen, A. Op. 17, Scenes of Travel.
 No. 1. Greeting at Morn. No. 4. The Wayside Cross.
 3. The Mill.
 Loeschhorn, A. Op. 96, Aus der Kinderwelt.
 No. 12. Good Night.
 MacClymont, W. E. Op. 11, No. 1, Sunflower Dance.
 MacDowell, E. A. Op. 51, Woodland Sketches.
 No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
 Marks, E. F. Op. 27, Petite Valse de Ballet.
 Mendelssohn, F. Op. 72, Six Christmas Pieces.
 No. 5 in G minor, Allegro Assai. No. 6 in F, Vivace.
 Mendelssohn, F. Songs Without Words.
 No. 1. Sweet Souvenir. No. 31. Meditation.
 7. Contemplation. 33. Song of the Pilgrim.
 13. Evening Star. 40. Elegie.
 18. Duetto. 42. Song of the Traveler.
 19. On the Seashore. 43. Belief.
 25. May Breezes. 46. Retrospection.
 27. Funeral March.
 Moszkowski, M. Op. 18, No. 1, Melody in F.
 Mozart, W. A. Sonata in C, No. 1, Schirmer Library Edition.
 Paderewski, I. J. Op. 8, No. 3, Melody in B.
 Sapellnikoff, W. Op. 2, Petite Mazurka.
 Schumann, R. Op. 68, Album for the Young.
 No. 12. Knight Rupert. No. 31. War Song.
 13. May Song. 32. Sheherazade.
 21. Lento con espressione. 33. Vintage Time.
 22. Roundelay. 34. Theme.
 23. Cavalry-piece. 35. Mignon.
 25. Echoes from the Theater. 36. Italian Sailors' Song.
 27. Canon. 37. Sailor's Song.
 29. Strange Man. 39. Winter Time, No. 2.
 30. Lento assai. 40. Little Fugue.
 Schytte, L. Op. 79, Twelve Miniaturen.
 No. 3. Am Fasching. No. 7. Maerschen.
 4. Der Troubadour.
 Waddington, E. Op. 34, No. 1, The Witches' Patrol.
 Wait, Wm. B. Normal Course of Pianoforte Technic.
 Zitterbart, F. Romance.

FIFTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Fifteen Two-part Inventions.
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| No. 2. Allegro Moderato, C minor. | No. 9. Con Spirito, F minor. |
| 3. Vivace, D. | 10. Presto, G. |
| 5. Allegro Moderato, E flat. | 11. Allegro Moderato, G minor. |
| 7. Allegro, E minor. | 12. Allegro Giocoso, A. |
| 8. Vivace, F. | |
- Bach, J. S. Allemande, from G major suite, Kullak Edition.
- Bach, J. S. Courante, from G major suite, Kullak Edition.
- Bach, J. S. Bourrée, from G major suite, Kullak Edition.
- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
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| No. 3. Bourrée, from Second English Suite, A minor. |
| 7. Gavotte, from Fifth French Suite, G. |
| 8. Gavotte, from Sixth English Suite, D minor. |
| 9. Gavotte, from Third English Suite, E minor. |
- Beethoven, L. Op. 33, Seven Bagatelles.
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| No. 5. Allegro ma non troppo. | No. 7. Presto. |
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- Bohm, C. Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).
- Bohm, C. Op. 303, Fanfare, Rondo Militaire (4 hands).
- Chaminade, C. Album of Seventeen Pieces, Vol. I.
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| No. 8. Pièce Romantique.....Op. 9..No. 1..... |
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- Chopin, F. Op. 69, No. 1, Valse, A flat (Posthumous).
- Chopin, F. Op. 9, No. 2, Nocturne, E flat.
- Chopin, F. Op. 28, No. 3, Prelude, G.
- Chopin, F. Op. 28, No. 15, Prelude, D flat.
- Chopin, F. Op. 7, No. 3, Mazurka, F minor.
- Gaude, P. Op. 36, Dance of the Gnomes.
- Grieg, E. Op. 46, First Peer Gynt Suite.
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| No. 2. Death of Ase. |
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- Grieg, E. Op. 43, Lyrical Pieces.
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| No. 3. At Home. |
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- Handel, G. F. Fugue No. 5, from "Six Fugues."
- Handel, G. F. Fugue No. 6, from "Six Fugues."
- Heller, S. Op. 85, No. 2, Tarantelle.
- Heller, S. Op. 138, No. 9, Curious Story.
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
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| No. 2. Presto, in $\frac{6}{8}$ and $\frac{9}{8}$ time. |
| 3. Andante grave, in $\frac{5}{4}$ time. |
| 5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time. |
- Jensen, A. Op. 17, Scenes of Travel.
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| No. 2. Joyous Rambling. | No. 6. Village Festival. |
| 5. Distant View. | |
- MacDowell, E. A. Op. 51, Woodland Sketches.
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| No. 3. At An Old Trysting Place. | No. 10. Told at Sunset. |
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- Hiller, F Op. 56, Book I, Rhythmical Studies.
 No. 6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.
 No. 7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 11. Andante cantabile, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 12. Vivace scherzando, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
- Holst, E. Revel of the Witches (4 hands).
- Ketterer, E. Op. 266, Saltarelle.
- Kontski, A. de Op. 271, Polonaise.
- Liadow, A. Op. 32, Valse Badinage (The Musical Snuff-box).
- Liebling, E. Op. 33, Spring Song.
- Lysberg, C. B. Op. 51, La Baladine.
- MacDowell, E. A. Op. 51, Woodland Sketches.
 No. 4. In Autumn. No. 7. From Uncle Remus.
 9. By a Meadow Brook.
- Martin, G. D. La Ballerina.
- Mendelssohn, F. Songs Without Words.
 No. 3. Hunting Song. No. 26. Departure.
 8. Without Repose. 30. Spring Song.
 10. Estray. 32. Lost Illusions.
 11. The Brook. 39. Delirium.
 15. The Poet's Harp.
- Merkel, G. Op. 92, Tarantelle.
- Mills, S. B. Op. 31, Gavotte.
- Moszkowski, M. Op. 15, No. 1, Serenata.
- Moszkowski, M. "In Tempo di Minuetto."
- Moszkowski, M. Op. 18, No. 2, Scherzino in F.
- Nevin, E. Op. 13, Water Scenes.
 No. 1. Dragon Fly. No. 5. Barcarolle.
 3. Water Nymph.
- Ravina, H. Op. 14, No. 1, Étude de Style.
- Rubinstein, A. Op. 44, Romance in E flat.
- Scharwenka, X. Op. 3, Polish Dance.
- Schubert, F. Op. 142, No. 2, Impromptu.
- Schubert-Schultz Minuet in D, from Third Quartet.
- Schumann, R. Op. 28, No. 2, Romance in F sharp.
- Schumann, R. Op. 12, No. 3, "Warum?"
- Wait, Wm. B. Normal Course of Pianoforte Technic.

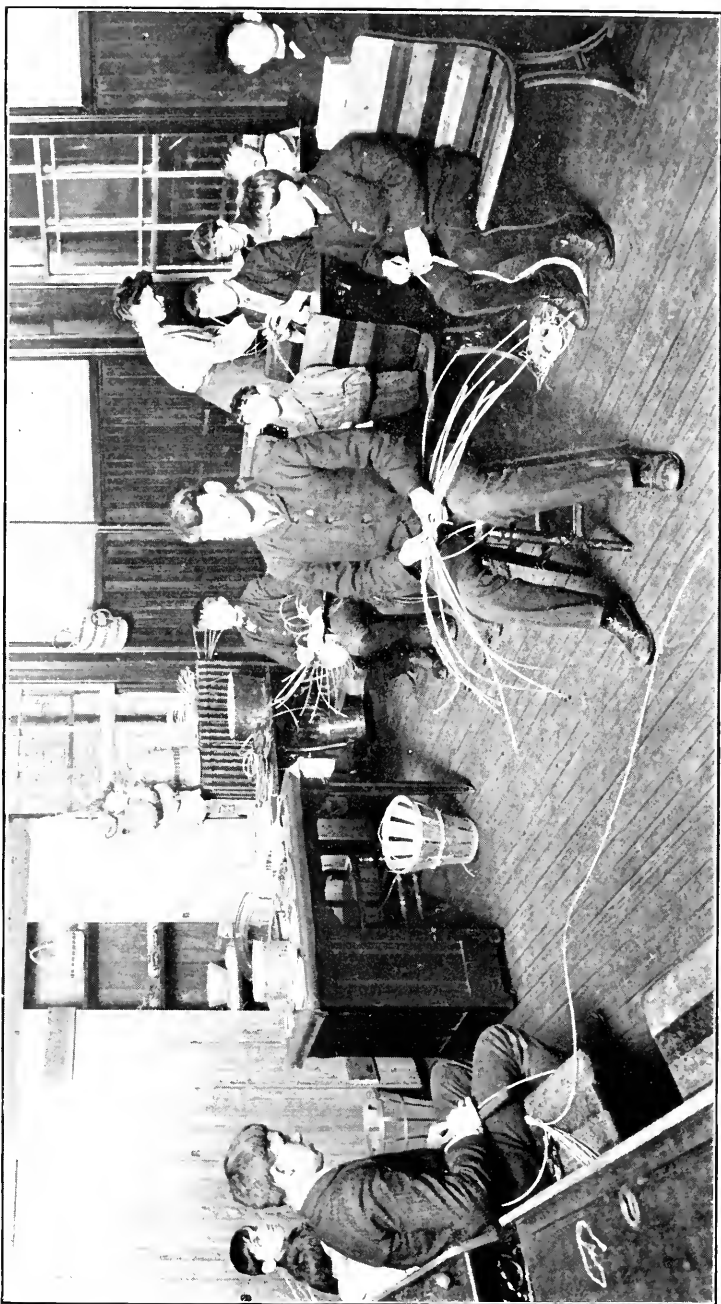
SEVENTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Gigue from the G major suite, Kullak Edition.
- Bach, J. S. Fugue from the Toccata in E minor, Kullak Edition.
- Bach, J. S. Prelude in D, from Well-tempered Clavier, No. 3, Tausig selected.
- Bach, J. S. Fugue in D, from Well-tempered Clavier, No. 3, Tausig selected.
- Bach, J. S. Prelude in D minor, from Well-tempered Clavier, No. 7, Tausig selected.

- Bach, J. S. Fugue in D minor, from Well-tempered Clavier, No. 7,
Tausig selected.
- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
No. 18. Pr  amble from Sixth Violin Sonata, E.
- Beethoven, L. Op. 13, Sonata Path  tique.
- Chaminade, C. Album of Seventeen Pieces, Vol. I, No. 1, S  r  nade, Op. 29.
- Chopin, F. Op. 40, No. 1, Polonaise, A major.
- Chopin, F. Op. 50, No. 1, Mazurka, G major.
- Chopin, F. Op. 64, No. 2, Valse, C sharp minor.
- Clementi, M. Gradus ad Parnassum.
No. 1 in C, Veloce. No. 2 in C, Veloce.
- Grieg, E. Op. 43, Lyrical Pieces.
No. 4. Birdling. No. 5. Love-poem.
- Grieg, E. Op. 46, First Peer Gynt Suite.
No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
- Godard, B. Op. 54, No. 2, Mazurka in B flat.
- Hiller, F. Op. 56, Book I, Rhythmical Studies.
No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
10. Allegro vivace e con grazia, in $\frac{1}{2}$ and $\frac{3}{8}$ time.
13. Allegro Energico, in $\frac{2}{4}$ and $\frac{4}{4}$ time.
- Horvath, G. Op. 43, Book I, Melodic Octave Studies.
No. 1 in G, Veloce. No. 4 in E minor, Allegro.
2 in C, Moderato. 5 in A flat, Moderato.
3 in D, Allegretto. 6 in F sharp, Allegretto.
- MacDowell E. A. Op. 51, Woodland Sketches.
No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
- Mendelssohn, F. Songs Without Words.
No. 17. Passion. No. 21. Agitation.
24. The Flight.
- Mozart, W. A. Sonata in F, No. 6, Schirmer Library Edition.
- Raff, J. Fabliau (Fable).
- Rubinstein, A. Op. 82, Polka Boh  me.
- Schumann, R. Op. 21, No. 1, Novelette, F.
- Schumann, G. Op. 11, Tarantelle.
- Wait, Wm. B. Normal Course of Pianoforte Technic.

EIGHTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Prelude in C minor from Well-tempered Clavier, No. 2,
Tausig selected.
- Bach, J. S. Fugue in C minor from Well-tempered Clavier, No. 2,
Tausig selected.
- Beethoven, L. Op. 26, Sonata in A flat.
- Brahms, J. Hungarian Dances, No. 2 in D minor, Allegro non assai.
- Chaminade, C. Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.



ONE OF THE MANUAL TRAINING ROOMS.

- Chopin, F. Op. 29, No. 1, Impromptu in A flat.
 Chopin, F. Op. 37, No. 2, Nocturne, G major.
 Chopin, F. Op. 10, No. 5, Etude, G flat.
 Chopin, F. Op. 42, Grande Valse, A flat.
 Chopin, F. Op. 34, No. 1, Valse Brillante, A flat.
 Chopin, F. Op. 34, No. 3, Valse Brillante, F major.
 Chopin-Liszt Op. 74, No. 2, Polish Song, Maiden's Wish.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 1. Butterfly. No. 6. To Spring.
 Grieg, E. Op. 46, First Peer Gynt Suite.
 No. 1, Morning-Mood.
 Larregla, J. Coquetuela. Mazurka.
 Liszt, F. Liebesträume, Dreams of Love.
 No. 2 in E, Quasi Lento, abbandonandosi.
 Lysberg, C. B. Op. 34, La Fontaine, Idylle.
 MacDowell, E. A. Op. 46, No. 2, Moto Perpetuo, in A flat.
 Mendelssohn, F. Songs Without Words.
 No. 34. Spinning Song.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 1 in C, Allegro Moderato.
 3 in G, Allegro Brillante (Wind study).
 4 in E, Sostenuto e con tranquillizza.
 6 in D minor, Allegro giocoso.
 Rheinberger, J. The Chase, Impromptu.
 Schubert, F. Op. 142, No. 3, Impromptu.
 Schubert-Liszt La Sérénade.
 Schuett, E. Étude Mignonne.
 Schumann, R. Op. 82, No. 7, Bird as a Prophet.
 Wagner, R. Magic Fire Music from Die Walküre (4 hands).
 Wait, Wm. B. Normal Course of Pianoforte Technic.

NINTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Six English Suites (In preparation.)
 Beethoven, L. Op. 28, Sonata Pastorale, in D. (In preparation.)
 Chaminade, C. Album of Seventeen Pieces, Vol. I.
 No. 3. Air de Ballet, Op. 30.
 4. Pas des Amphores, Air de Ballet.
 5. Callirhoë, Air de Ballet.
 6. Lolita, Caprice Espagnol, Op. 54.
 Chopin, F. Op. 38, Deuxième Ballade, F major.
 Chopin, F. Op. 47, Troisième Ballade, A flat.
 Chopin, F. Op. 25, No. 9, Étude, G flat.
 Chopin, F. Op. 66 (Posthumous), Fantasia Impromptu, C sharp minor.
 Chopin, F. Op. 26, No. 1, Polonaise, C sharp minor.
 Liszt, F. Hungarian Rhapsodie, No. 2 (4 hands).
 Liszt, F. Liebesträume, Dreams of Love.
 No. 3 in A flat, Poco Allegro, con affetto.

- MacDowell, E. A. Op. 17, No. 2, Hexentanz, Witches' Dance.
 MacDowell, E. A. Op. 18, No. 2, Humoresque.
 Mendelssohn, F. Op. 14, Rondo Capriccioso.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 11 in E flat, Allegro maestoso e patetico.
 12 in B flat minor, Agitato.
 Raff, J. Op. 157, No. 2, La Fileuse.
 Weber, C. M. Von Op. 24, Perpetual Movement.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

TENTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Chromatic fantasie, in D minor. (Von Bülow Edition.)
 (In preparation.)
 Bach, J. S. Prelude and fugue, in A minor. (Peter's Edition, Book 207.)
 (In preparation.)
 Beethoven, L. Op. 106, Sonata, in B flat. (In preparation.)
 Beethoven, L. Op. 120, Thirty-three variations on a waltz by Diabelli.
 Brahms, J. Op. 24, Variations on a fugue from a theme by Handel.
 (In preparation.)
 Chopin, F. Op. 35, Sonata, in B flat minor.
 Schumann, R. Op. 13, Twelve Symphonic Études in the form of variations.
 (In preparation.)
 Wagner-Liszt. Transcription of Spinning Song from "Flying Dutchman."

LIST OF PUPILS.

ADELBURG, ABRAHAM
 ALBERS, WILLIAM H.
 ALEXANDER, MAX
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 BAKER, WALTER E.
 BAUMANN, CHARLES
 BERGIN, MARTIN
 BEUTE, WILLIAM W. H. A.
 BONNER, DANIEL
 BRANCH, NATHANIEL
 BRANDT, WILLIAM
 BULLOCK, ALEXANDER
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE
 CARMODY, GEORGE M.
 CEPPPO, SILVIO
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 COHEN, ISADORE
 COLLINS, LAWRENCE
 COMON, CHARLES
 CRANDALL, CHARLES F.
 DAUMLING, MICHAEL J.
 DENK, LOUIS
 DESMOND, FRANK
 DONNELLY, SAMUEL
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FAHY, JOHN M.
 FELDMAN, JACOB
 FOGEL, BERNHARDT
 FREUDENREICH, CHARLES J.
 FREUDENREICH, RUDOLPH
 FRIVRICH, MORRIS
 FUHRMEISTER, WILLIAM
 GARVEY, PETER
 GASKELL, WHITMAN R.
 GLOVER, CALVIN S.
 GOLD, LOUIS
 GRANTZOW, ANDREW
 GREANY, PETER J.
 GUBLER, CHRISTOPHER
 HAGERMAN, AXEL
 HALLENBECK, WALTER
 HANCHETTE, BOYD K.
 HARRIS, JOSEPH
 HAWXHURST, GEORGE
 HEIDELBURGER, LEO
 HERMAN, SAMUEL
 HICKS, WALTER
 HOLST, HAROLD
 HUGHES, WILLIAM G.

HURLEY, WILLIAM
 JOHNS, SYDNEY W.
 JOHNSON, THOMAS
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KIRBY, JOSEPH
 KLEIN, HARRY
 KLEPPER, EDWARD J.
 KRAKOWER, JACOB
 KREINHOP, ALBERT
 KREY, HENRY
 KUCHLER, ALBERT C.
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 MARCHMAN, EDWARD
 MARESCA, LOUIS
 McDONALD, JAMES
 McPARTLAND, WALTER
 McSWEENEY, JOHN
 MEINERT, CHARLES A.
 MEYER, WILLIAM
 MEYERS, DOUGLAS A.
 MOORE, WILLIAM
 MUCCIO, ROCCO DE
 NABENHAUER, ALBERT A.
 NEDER, GEORGE
 PHILLIPS, HARRY
 PIRNIE, ALEXANDER
 REICHARD, JOSEPH
 RESNIKOFF, WILLIAM
 RICE, CARL
 RICHARDSON, CHARLES E.
 RICHARDT, JOHN
 ROBINSON, JOSEPH
 ROSENMAN, SAMUEL
 RYAN, GEORGE
 SABEL, HARRY
 SAMBINO, FRANK
 SCHENCK, WILLIAM R.
 SILBERBERG, HARRY
 SPIGEL, BARNEY
 STEIN, WALTER F.
 STEINBURGER, ABRAHAM
 STONE, GEORGE W.
 STREAM, ALBERT
 SULLIVAN, DANIEL J.
 TAGLANG, GEORGE
 TOWNSEND, PERCIVAL
 VAN DYCK, JOHN
 WALTERS, HENRY
 WILLIAMS, MILTON
 WINTER, GEORGE
 WRIGHT, PETER JAY
 WRIGHT, ROBERT

ARNOWITZ, ANNIE
 BARTHOLD, ELSIE
 BORDO, JULIA
 BRAUNSDORF, ALICE
 BRITTON, DORETTA
 BUTLER, E. LORETTA
 CANNON, ELLEN
 CLANCY, MAGGIE
 CLARK, CATHERINE
 COHEN, CATHERINE
 CORLISS, MADELINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CRAMPTON, CLARA
 CRONIN, ANNIE
 DECKER, MABELLE
 DIPPEL, IRENE
 DONOHUE, JENNIE
 DOUGHTY, ADALINE
 DYER, THERESA
 EADIE, MARGARETTA
 FEIN, SADIE
 FORTIER, ALIDA
 FULLMER, MARION
 GARRELMAN, ANNIE
 GEERCKE, HENRIETTA
 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GROVES, FLORENCE M.
 HALE, MARY F.
 HARDY, EDITH
 HAROLD, MAY
 HARRIS, MILDRED
 HEIL, EMILY T.
 HELM, MARTHA G.
 HOGAN, MARGARET R.
 INFELD, SADIE

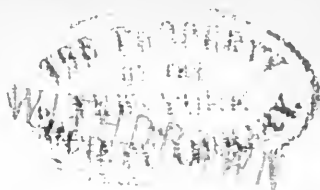
JOHNSON, ALICE
 KINGSLAND, EMMA
 KINZEL, IDA H.
 KLEIN, LENA L.
 LASHER, EDNA
 McKENNA, MARGARET
 MEYER, EMMA L.
 MONOHAN, ANNIE
 MORAN, MARY
 MOSES, EDNA M.
 NORCOTT, MARY V.
 O'DONNELL, ALICE
 O'SHAUGHNESSY, CATHERINE
 PAGE, MAY
 PATH, MARY
 PAYNE, ELIZABETH
 PIECHOCINSKI, JOSEPHINE
 RYAN, GENEVIEVE
 SCHAFER, HELEN
 SCHOELLNER, MARY
 SCHWAHN, JOHANNA
 SCHWARTZ, ESTHER
 SCOTT, VIOLET I.
 SMALL, EVA
 SMITH, MARION A.
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 VAN ETTEEN, OLIVE M.
 VOGT, LENA D.
 VOPAT, ROSE
 WAGERMAN, ELIZABETH
 WARREN, MARGARET
 WARSCHAUER, ANNIE
 WILLIAMS, LUCY
 WINTRINGHAM, RUTH
 WOLLERT, ANNA



831.

1908.

new title



SEVENTY-THIRD

ANNUAL REPORT OF THE MANAGERS

OF

Serial
N

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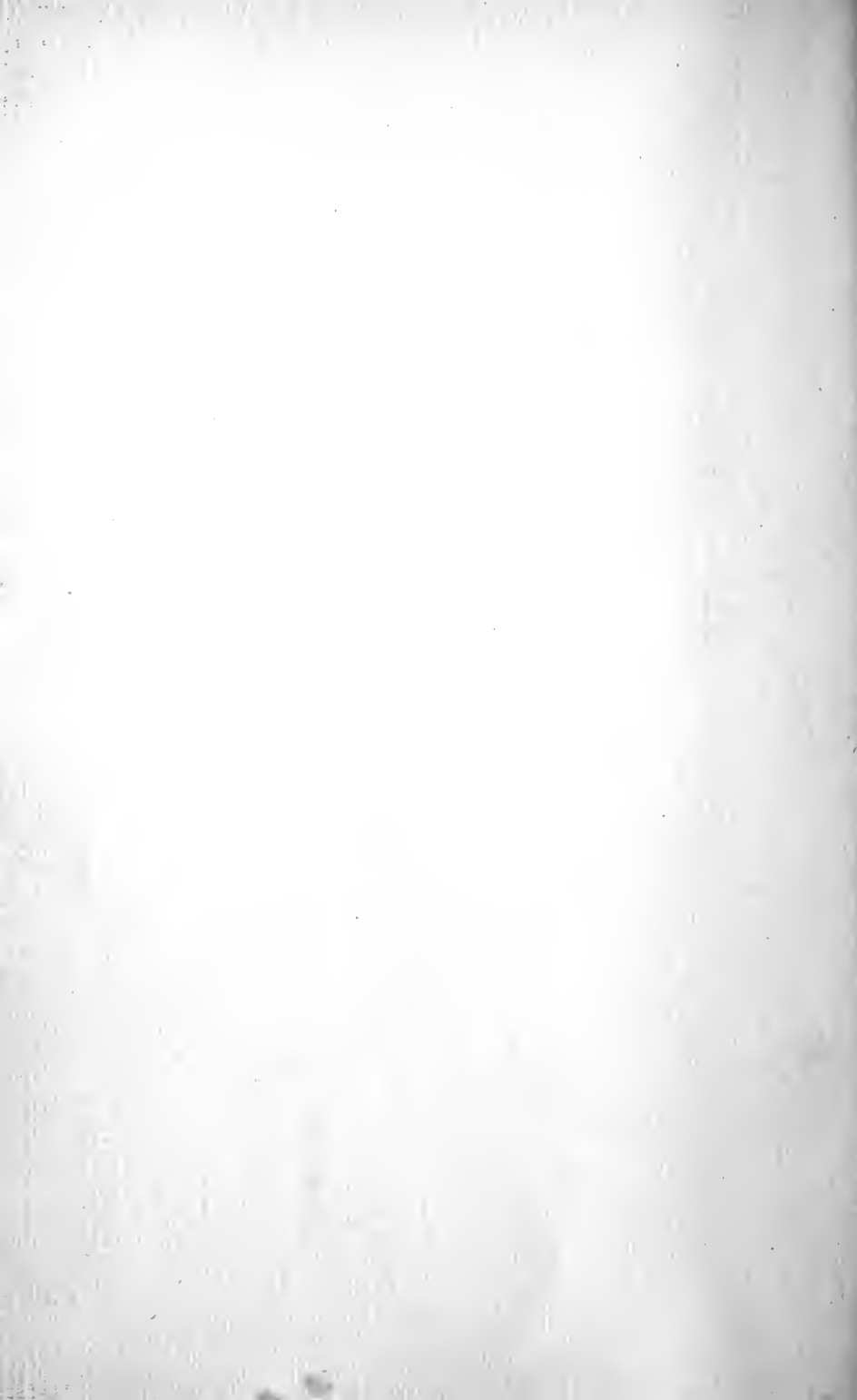
1907/08

THE NEW YORK INSTITUTION FOR THE BLIND

FOR THE

YEAR ENDING SEPTEMBER 30, 1908.

No. 412 NINTH AVENUE,
NEW YORK CITY.



SEVENTY-THIRD

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK
INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1908.

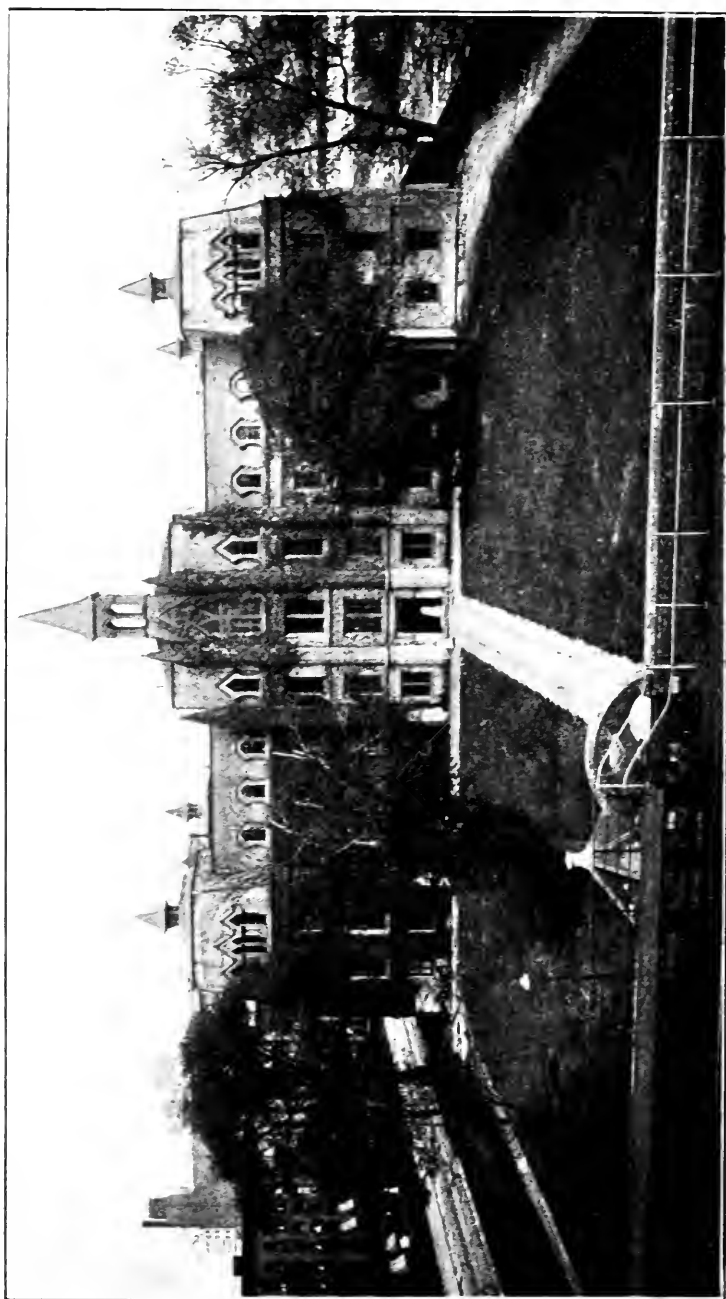
Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:

THE BRADSTREET PRESS, 49 LAFAYETTE STREET.

1909.



THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....	1831-1845	Chandler, Adoniram.....	1836
Averill, Herman.....	1831-1832	Cushman, D. Alonzo.....	1837-1843
Bolton, Curtis.....	1831-1835	Blakeman, Wm. N., M.D. }	1837-1839
Donaldson, James.....	1831-1832		1841
Bogert, Henry K.....	1831-1832	Wood, Isaac, M.D.....	1837-1859
Reinsen, Henry.....	1831-1832	Hart, Joseph C.....	1837-1840
Stuyvesant, John R.....	1831-1840	Holmes, Curtis.....	1837-1838
Price, Thompson.....	1831-1840	Roome, Edward.....	1837-1845
Ketchum, Morris.....	1831-1837	Seton, Samuel W.....	1837
Miller, Sylvanus.....	1831-1832	Gracie, Robert.....	1838-1861
Crosby, William B.....	1831-1833	Demilt, Samuel.....	1838
Lee, Gideon.....	1831-1836	Hart, James H.....	1839
Ketchum, Hiram.....	1831-1838	Murray, Robert J.....	1839-1858
Wood, Samuel.....	1831-1836	Schermerhorn, Peter Augustus.....	1839-1845
Jenkins, Thomas W.....	1831-1836	Tallmadge, Henry F.....	1839-1841
Thomas, Henry.....	1831-1834	Thompson, Martin E.....	1839
Nevins, Rufus L.....	1831-1832	Moore, Clement C.....	1840-1850
Beers, Joseph D.....	1831-1832	Olyphant, D. W. C.....	1840
Mott, Samuel F.....	1831	Averill, Augustine.....	1840
Patterson, Matthew C.....	1831-1833	Beers, Cyrenius.....	1841-1853
Russ, John D., M.D.....	1833-1834	Suydam, Lambert.....	1841-1842
Dwight, Theodore.....	1833-1837	Holmes, Silas.....	1841-1842
Brown, Silas.....	1833-1859	Case, Robert L.....	1841-1861
Hagg, John P.....	1833	Crosby, John P.....	1841-1859
Spring, George.....	1833-1835	Collins, Stacey B.....	1841
Walker, John W.....	1833-1839	Schermerhorn, E. H.....	1841-1842
Miller, Franklin.....	1833-1835	Marsh, James.....	1842-1852
Steel, Jonathan D.....	1833	Murray, Hamilton.....	1842-1847
Allen, Moses.....	1834	Walsh, A. R.....	1842-1850
Lyons, Stephen.....	1834-1836	Wood, John.....	1842-1850
Dissosway, Gabriel P.....	1834-1836	Jones, Edward.....	1843-1850
Phelps, Anson G.....	1834-1855	Whittemore, William T.....	1843-1845
Crosby, William H.....	1835	Smith, Floyd.....	1844-1848
Hoyt, Charles.....	1835-1839	Dean, Nicholas.....	1844-1848
Oakley, Charles.....	1835	Jones, William P.....	1846-1849
Titus, Peter S.....	1836	Thurston, William R.....	1846-1851
Allen, George F.....	1836-1839	Sheldon, Henry.....	1846-1854
	1841-1862	King, John A.....	1848-1854
Trulock, Joseph.....	1836-1840	Schell, Augustus.....	1849-1883
Mandeville, William.....	1836-1837	Day, Mahlon.....	1849-1854

- Jones, George F. { 1850-1859
 1865
 Adams, John G. 1851-1858
 Ogden, Gouverneur M. 1851-1857
 Cobb, James N. 1851-1858
 Beadle, Edward L. 1851-1862
 Wood, Edward 1852-1861
 Ogden, John D., M.D. 1853-1855
 Craven, Alfred W. 1854-1861
 Olyphant, G. T. 1855-1857
 Abbott, William M. 1855-1857
 Noyes, William Curtis. 1855-1859
 Dumont, William 1856-1862
 Warren, James 1856-1859
 Cammann, George P., M.D. 1858
 Rutherford, Lewis M. 1858-1861
 Van Rensselaer, Henry. 1858-1860
 Hone, Robert S. 1859-1891
 Tomes, Francis 1859-1860
 Norton, Charles B. 1859-1861
 Church, William H., M.D. 1859-1864
 Hutchins, Waldo. 1860-1867
 Tuckerman, Charles K. 1860-1867
 Kennedy, James Lenox 1860-1864
 Travers, William R. 1860
 Tompkins, Daniel H. 1860-1874
 Aspinwall, J. Lloyd 1860-1861
 Saydam, D. Lydig 1861-1884
 Daly, Charles P. 1861
 Hosack, Nathaniel P. 1862-1876
 Grafton, Joseph 1862-1872
 Myers, T. Bailey. 1862-1887
 Edgar, Newbold. { 1862-1864
 1868
 Donnelly, Edward C. 1862-1864
 Lord, James Cooper 1862-1864
 Schermerhorn, Alfred { 1862-1865
 1867-1868
 Irving, John Treat 1863-1896
 Brown, John Crosby 1862-1864
 Van Rensselaer, Alex. { 1862-1865
 1867-1877
 Potter, Clarkson N. 1863-1866
 McLean, James M. 1863-1890
 Clift, Smith. 1865-1893
 Hoffman, Charles B. 1865-1868
 Emmet, Thos. Addis, M.D. 1865-1866
 Whitewright, William 1866-1898
 Schermerhorn, Wm. C. 1866-1901
 De Rahm, Charles 1866-1890
 Hilton, Henry 1866
 Burrill, John E. 1866-1867
 Stout, Francis A. 1867-1892
 Butterfield, Daniel 1868
 Hoffman, William B. 1868-1879
 Gerard, James W. 1869-1873
 Schermerhorn, F. Augs. 1870-1908
 Marié, Peter. 1870-1903
 Rhoades, J. Harsen. 1869-1872
 Rhinelander, Frederick W. 1874-1904
 Sheldon, Frederick. 1874-1906
 Robbins, Chandler 1875-1904
 Strong, Charles E. 1875-1887
 Schuyler, Philip. 1878-1898
 Prime, Temple. 1878-1887
 Kane, John I. 1881-1908
 King, Edward. 1884-1893
 Schell, Edward 1885-1893
 Bronson, Frederick 1888-1900
 Kingsland, Ambrose C. 1889-1890
 Robbins, George A. 1889-1895
 Kissel, Gustav E. 1891-1908
 Bowers, John M. 1891-1906
 Peabody, George L., M.D. 1891-1908
 Marshall, Charles H. 1892-1908
 Smith, Gouverneur M., M.D. 1893-1898
 Davis, Howland 1894-1908
 Duer, William A. 1894-1905
 Hamilton, William G. 1894-1905
 Appleton, William W. 1896-1908
 Tappen, Frederick D. 1897-1901
 Armstrong, D. Maitland. 1898-1908
 Wheelock, George G., M.D. 1898-1907
 Fairchild, Charles S. 1898-1906
 Soley, James Russell. 1900-1908
 Winthrop, Egerton L., Jr. 1901-1908
 Wickersham, George W. 1902-1908
 Foster, Frederick De Peyster. 1903-1908
 Rhinelander, Thomas N. 1905-1908
 McIlvaine, Tompkins 1905-1908
 Godkin, Lawrence. 1905-1908
 Derby, Richard H., M.D. 1906-1907
 Borland, J. Nelson. 1907-1908
 Montant, August P. 1907-1908
 Rhoades, J. Harsen, 2d 1907-1908
 Tucker, Samuel Auchmuty. 1907-1908
 Hone, Robert G. 1908

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Day, Mahlon	1849-1854
Ackerly, Samuel, M.D.....	1831-1845	Dean, Nicholas.....	1844-1848
Adams, John G., M.D.....	1851-1858	Demilt, Samuel	1838
Allen, George F.....	{ 1836-1839 1841-1862	De Rahm, Charles.....	1866-1890
Allen, Moses.....		Derby, Richard H., M. D....	1906-1907
Appleton, William W.....	1834	Dissosway, Gabriel P.....	1834-1836
Armstrong, D. Maitland....	1896-1908	Donaldson, James.....	1831-1832
Aspinwall, J. Lloyd.....	1898-1908	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore	1833-1837
Beadle, Edward L.....	1862-1862	Edgar, Newbold.....	{ 1862-1864 1868
Beers, Cyrenius.....	1841-1853	Emmet, Thos. Addis, M.D....	
Beers, Joseph D.....	1831-1832	Fairchild, Charles S.....	1865-1866
Blakeman, Wm. N., M.D. {	1837-1839 1841	Foster, Frederick De Peyster.	1898-1906
Bogert, Henry K.....		Foster, Frederick De Peyster.	1903-1908
Bolton, Curtis	1831-1835	Gerard, James W.....	1869-1873
Borland, J. Nelson.....	1907-1908	Godkin, Lawrence.....	1905-1908
Bowers, John M.....	1861-1906	Gracie, Robert.....	1838-1861
Bronson, Frederick	1888-1900	Grafton, Joseph.....	1862-1872
Brown, John Crosby	1862-1864	Hagg, John P.....	1833
Brown, Silas	1833-1859	Hamilton, William G.....	1894-1905
Burrill, John E.....	1863-1867	Hart, James H.....	1839
Butterfield, Daniel	1868	Hart, Joseph C.....	1837-1840
Cammann, George P., M.D..	1858	Hilton, Henry.....	1866
Case, Robert L.....	1841-1861	Hoffman, Charles B.....	1865-1868
Chandler, Adoniram.....	1836	Hoffman, William B.....	1868-1879
Church, William H., M.D....	1859-1864	Holmes, Curtis	1837-1838
Clift, Smith.....	1865-1893	Holmes, Silas.....	1841-1842
Cobb, James N.....	1851-1858	Hone, Robert G.....	1908
Collins, Stacey B.....	1841	Hone, Robert S.....	1859-1891
Craven, Alfred W.....	1854-1861	Hosack, Nathaniel P.....	1862-1876
Crosby, John P.....	1841-1859	Hoyt, Charles	1835-1839
Crosby, William B.....	1831-1833	Hutchins, Waldo	1860-1867
Crosby, William H.....	1835	Irving, John Treat	1863-1896
Cushman, D. Alonzo	1837-1843	Jenkins, Thomas W.....	1831-1836
Daly, Charles P.....	1861	Jones, Edward	1843-1850
Davis, Howland	1894-1908	Jones, George F.....	{ 1850-1859 1865
		Jones, William P.....	

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	Hone, Robert S.....	1884-1887
Phelps, Anson G.....	1843-1853	McLean, James M.....	1888-1890
Wood, Isaac, M.D.....	1854-1859	Irving, John Treat.....	1891-1895
Allen, George F.....	1860-1862	Schermerhorn, William C....	1896-1901
Schell, Augustus.....	1863-1883	Schermerhorn, F. Augs.....	1901-1908

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D...	1907-1908

TREASURERS.

Bolton, Cartis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1908
Kennedy, James Lenox.....	1863-1864		

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	1836-1839	Schermerhorn, F. Augs.....	1884-1901
	1841-1859	Marshall, Charles H.....	1901-1908

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1908
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1908.

	<i>Terms of continuous service.</i>
F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
GEORGE W. WICKERSHAM,	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS MCILVAINE,	" 1905
LAWRENCE GODKIN,	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908

Elected January 2, 1903.

OFFICERS OF THE BOARD.

F. AUGUSTUS SCHERMERHORN, . . . *President.*
 GEORGE L. PEABODY, M.D., . . . *Vice-President.*
 CHARLES H. MARSHALL, . . . *Recording Secretary.*
 WILLIAM W. APPLETON, . . . *Corresponding Secretary.*
 HOWLAND DAVIS, *Treasurer.*

STANDING COMMITTEES.

Committee on Finance.

GUSTAV E. KISSEL, GEORGE W. WICKERSHAM,
 FREDERICK DE PEYSTER FOSTER.

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE, LAWRENCE GODKIN,
 CHARLES H. MARSHALL, J. NELSON BORLAND,
 ROBERT G. HONE.

Committee on Education.

WILLIAM W. APPLETON, . . . J. HARSEN RHOADES,
 TOMPKINS MCILVAINE, . . . SAMUEL AUCHMUTY TUCKER.

Committee on Manual Training.

D. MAITLAND ARMSTRONG, . . . THOMAS N. RHINELANDER,
 EGERTON L. WINTHROP, JR., . . . AUGUST P. MONTANT.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, *Emeritus Principal.*
 EVERETT B. TEWKSBURY, *Principal.*

Literary Department.

MARY B. SCHOONMAKER,	ELIZABETH P. AYER,
MARGARET A. MACANN,	HELEN HUME,
DORA M. ROBINSON,	LOUISA A. MACANN,
SUSAN M. WEED,	AFTON S. HAYWARD,
JEAN Y. AYER,	LE ROY M. COFFIN.

Music Department.

HANNAH A. BABCOCK, <i>Director.</i>	SUSAN B. HAWKS,
EVA E. KERR,	EVA E. MARCH,
PAULINE FARRINGTON,	L. JOSEPHINE BOYNTON,
MARY BRUCE ALLEN.	

Tuning.

ROBERT J. HARVEY.

Kindergarten.

MARY FITCH HUME.

Manual Training and Home Science.

RUDOLPH MUSSEHL,	FRANCES A. WARD,
DANIEL MCCLINTOCK,	I. GERTRUDE SLAYMAN,
MARY B. SCHOONMAKER,	SUSAN M. WEED,
DEBORAH KIPP.	

Physical Training.

FRANCES E. WOOD,

DUDLEY B. REED.

 DWIGHT L. HUBBARD, M.D., . . . *Attending Physician.*

 WILHELMINA MIHR, *Matron.*

Seventy-Third Annual Report.

*To the Honorable the Legislature
of the State of New York:*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1908.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1907.....	\$6,040.13	
Current receipts	113,466.17	
		\$119,506.30
Current expenditures	\$116,141.11	
Cash balance September 30, 1908	3,365.19	
		\$119,506.30

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1907.....	\$37,193.55	
Interest and rents.....	6,205.03	
Legacies	10,200.00	
Debenture bond	224.00	
Building fund.....	102,339.48	
Bond and mortgage.	24,000.00	
		\$180,162.06

Payments—

Transferred for special plumbing.....	\$15,753.53	
Taxes and assessments	89,604.07	
Transferred to current account for current expense..	29,000.00	
Real estate	244.00	
Legal expenses.....	15,700.57	
Transferred to building fund.....	686.84	
Balance September 30, 1908	29,113.05	
		\$180,162.06

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1907.....	\$16,370.78	
Real estate	152,406.57	
Interest	577.48	
Investment fund.....	686.84	
		\$170,041.67

Payments—

Transferred to investment fund	\$102,339.48	
New York City bonds	51,068.75	
Balance September 30, 1908.....	16,633.44	
		\$170,041.67

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1907	\$26,697.22	
Miller mortgages.....	98,950.00	
	<hr/>	\$125,647.22
Receipts—		
Interest received	\$5,803.57	
Donations	680.00	
	<hr/>	6,483.57
		<hr/>
		\$132,130.79
Payments—		
Music and instruction.....	\$960.13	
Balance, cash September 30, 1908.....	32,220.66	
Miller mortgages.....	98,950.00	
	<hr/>	\$132,130.79
		<hr/>

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1908:

Miles R. Burke.....	\$2,000.00	Elijah Withington.....	\$100.00
Jane Van Cortland.....	300.00	Benjamin F. Butler.....	812.49
Isaac Bullard.....	101.66	Frissel Fund.....	2,000.00
Elizabeth Bayley.....	100.00	Simeon V. Sickles.....	6,561.87
John Jacob Astor.....	5,000.00	Anson G. Phelps.....	5,675.68
William Bean.....	500.00	Thomas Reilly.....	2,254.84
Peter G. Stuyvesant.....	3,000.00	Elizabeth Van Tuyle.....	100.00
John Horsburgh.....	5,000.00	Thomas Eggleston.....	2,000.00
Elizabeth Demilt.....	5,000.00	Sarah A. Riley.....	100.00
Sarah Demilt.....	2,000.00	William E. Saunders.....	725.84
C. D. Betts.....	40.00	Thomas Eddy.....	1,027.50
Sarah Penny.....	500.00	Robert C. Goodhue.....	1,000.00
Sarah Bunce.....	500.00	Jonathan C. Bartlett.....	190.00
Elizabeth Idley.....	196.00	Stephen V. Albrow.....	428.57
Samuel S. Howland.....	1,000.00	John Penfold.....	470.00
William Howe.....	2,985.14	Madam Jumel.....	5,000.00
Margaret Fritz.....	100.00	Mrs. Steers.....	34.66
James McBride.....	500.00	Thomas Garner.....	1,410.00
Charles E. Cornell.....	521.96	Elizabeth Magee.....	534.00
Charles E. Deming.....	50.00	Chauncey and Henry Rose..	5,000.00
Mrs. De Witt Clinton.....	200.00	John J. Phelps.....	2,350.00
W. Brown.....	465.00	Rebecca Elting.....	100.00
Elizabeth Gelston.....	1,000.00	Gerard Martins.....	500.00
Robert J. Murray.....	500.00	Regina Horstein.....	250.00
Seth Grosvenor.....	10,000.00	John Alstyne.....	10,320.44

Elizabeth and Sarah Wooley.	\$5,984.83	Polly Dean.....	\$500.00
Benjamin Nathan.....	1,000 00	John Delaplaine	302.09
Thomas M. Taylor.....	6,151.94	Abby A. Coates Winsor	1,000.00
Simeon Abrahams.....	5,052 70	Harriet Flint.....	1,776.74
James Peter Van Horn.....	20,000.00	Maria C. Robbins.....	10,000.00
Caleb Swan	500.00	Cash (sundry donations)....	133.18
Mrs. A. E. Schermerhorn ..	10,000.00	Julia A. Delaplaine.....	38,842.25
Henry H. Munsell.....	3,396.32	Mary E. Brandish.....	89.40
Thomas C. Chardevoyne....	5,000.00	Thomas W. Strong.....	1,893.00
William Dennistoun.....	11,892.77	Maria Moffett.....	14,112.21
William B. Astor	5,000.00	Maria Moffett, other stocks..	2,800 00
Benjamin F. Wheelwright..	1,000.00	John Vanderbilt.....	25.00
George T. Hewlett, executor.	500 00	William Clymer.....	2,000.00
J. L. (of Liverpool, England)	25.00	Julia L. Peyton.....	1,000 00
Ephraim Holbrook.....	39,458.16	Amos R. Eno.....	5,000.00
Mrs. Emma B. Corning....	5,000.00	Clarissa L. Crane.....	1,000.00
Eliza Mott	1,475.54	Leopold Boscowitz	1,000.00
Maria M. Hobby	2,509.82	Emeline S. Nichols	5,000.00
Daniel Marley.....	1,749.30	Margaret Salisbury.....	100.00
Henry E. Robinson.....	6,000.00	Sarah B. Munsell	477.56
Henry Schade	20.00	Edward L. Beadle.....	4,393.99
Caroline Goff.....	4,161.59	Cecelia J. Loux.....	2,000.00
Catherine P. Johnston.....	530.00	Mrs. E. Douglas Smith.....	65.00
Mrs. Emma Strecker.....	12,221.66	William C. Schermerhorn....	10,000.00
Eli Robbins.....	5,000.00	Mary J. Walker.....	24,193.76
Margaret Burr.....	10,011.11	Sarah Schermerhorn Estate.	5,137.50
Mary Burr	10,611.11	Mary J. Walker Estate.....	1,222.32
Samuel Willetts.....	5,045 00	F. Augs. Schermerhorn (for	
Roosevelt & Sons.....	45.00	building fund).....	10,000.00
Augustus Schell	5,000.00	Peter Marie's Estate.....	3,145.47
James Kelly.....	5,000.00	Eli Specht	2,816.17
George Merrill	40.00	Catherine Talman.....	4,996.60
William B. and Leonora S.		Annie Stewart Miller.....	116,401.93
Bolles	2,949.11	F. Augs. Schermerhorn (for	
Edward B. Underhill.....	500 00	pipe organ).....	5,840.00
Harriet Gross	1,000.00	Amelia B. Lazarus	10,000.00
Mary Hopeton Drake.....	2,340.00	Ida M. Chapman.....	200.00
George Dockstader	325.00	Cash (W. B. W.).....	600.00
Mary Rogers.....	1,000.00	Edith Smith.....	25.00

The funds thus received from legacies were represented as follows: On deposit in the Union Trust Company, twenty-nine thousand one hundred and thirteen dollars and five cents (\$29,113.05); Bonds and Mortgages, one hundred and three thousand dollars (\$103,000); Building Fund, sixteen thousand six hundred and thirty-three dollars and forty-

four cents (\$16,633.44); New York City Bonds, fifty-one thousand and sixty-eight dollars and seventy-five cents (\$51,068.75); Library Fund, Bonds and Mortgages, ninety-eight thousand nine hundred and fifty dollars (\$98,950); cash, thirty-two thousand two hundred and twenty dollars and sixty-six cents (\$32,220.66). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

The Managers beg to gratefully acknowledge the receipt of the following legacies during the fiscal year ending September 30, 1908: From the estate of Mrs. Amelia B. Lazarus, ten thousand dollars (\$10,000); from the estate of Miss Ida M. Chapman, two hundred dollars (\$200); cash (W. B. W.), six hundred dollars (\$600); from Mrs. E. Douglas Smith for Library Fund, twenty-five dollars (\$25); from Miss Edith Smith, for Library Fund, twenty-five dollars (\$25).

The methods and work of our Institution have recently been adversely criticised in a report by the New York Association for the Blind, an association recently organized. While these criticisms are regarded as unfounded and misleading, it would seem to be inappropriate in this report to enter into a discussion concerning them. But it is proper to point out that our Institution is directly under the supervision of your Honorable body, and subject also to the Regents of the University, and its work is conducted in conformity with the requirements of each. We always invite and welcome any inspection and criticism by properly constituted authority, and will cheerfully heed all recommendations from such sources.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

F. AUGS. SCHERMERHORN, *President*.

CHARLES H. MARSHALL, *Recording Secretary*.

City and County of New York, ss.:

F. AUGS. SCHERMERHORN, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

F. AUGS. SCHERMERHORN.

Sworn to before me this twenty- }
first day of December, 1908. }

FLOYD PECK (*R. O. 507*),

Notary Public, New York County (22).

REPORT OF THE TREASURER.

HOWLAND DAVIS, Treasurer, in account with THE NEW YORK INSTITUTION FOR THE BLIND, for the year ending September 30, 1908.

<i>Dr.</i>		<i>Cr.</i>	
CURRENT FUND.			
Balance, September 30, 1907.....	\$6,040.13	By cash paid for:	
Received from:		Supplies.....	\$16,217.35
New York State.....	\$31,910.76	Salaries and wages.....	38,322.42
New Jersey.....	5,848.35	Clothing, dry goods.....	3,375.94
Current tuition and support.....	1,672.50	Furniture and fixtures.....	5,676.67
Music and instruction.....	372.35	Principal's fund.....	1,000.00
Clothing, dry goods.....	25.00	Repairs and improvements.....	27,415.44
Supplies.....	59.81	Traveling.....	25.50
Furniture and fixtures.....	45.00	Electricity.....	95.08
Rent.....	3,500.00	Gas.....	2,085.30
New York County.....	2,902.32	Music and instruction.....	586.75
Kings County.....	1,448.49	Manual training.....	1,058.25
Queens County.....	150.00	Petty account.....	3,155.32
Suffolk County.....	50.00	Drugs and medicines.....	170.89
Investment fund.....	55,954.05	Fuel.....	4,196.58
Manual training.....	748.40	Insurance.....	1,518.00
Interest.....	6,779.14	Real estate.....	271.10
Principal's fund.....	2,000.00	Assessments.....	6,180.52
	113,466.17	Taxes.....	4,790.00
			\$116,141.11
		Balance, September 30, 1908.	3,365.19
			<u>\$119,506.30</u>

(Signed) HOWLAND DAVIS, Treasurer.

The foregoing account has been compared with the vouchers and accounts and certified to be correct by Townsend & Dix, Accountants and Auditors, 31 Nassau St., N. Y. City.

GUSTAV E. KISSEL,
GEORGE W. WICKERSHAM, } Finance Committee.

November 13, 1908.

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1908 :

Number of pupils September 30, 1907.....	160
Admitted during the year	44
Whole number instructed	204
Reductions	36
Number remaining.....	168

The number of class periods during the day and the general arrangement of classes are as they were last year, with the exception that the two Physical Training classes for the oldest boys in the evening are now in the afternoon. To avoid conflicts, as a result of these changes, the periods for Music tutoring are now the third, fourth and fifth, instead of fourth, fifth and sixth in the afternoon. The work of the Kindergarten and elementary classes is complete, as outlined in the Syllabus of the Education Department, and in general remains the same from year to year. In the High School we have the following subjects : English, first, second, third and fourth years ; Latin, second and fourth years ; German, first and third years ; French, fourth year ; Algebra, Geometry, Physics and Ancient History.

The extent of our work in Music is seen in the following list of subjects, with the number of pupils in each :

	<i>Boys</i>	<i>Girls</i>	<i>Total</i>
Piano	59	40	99
Organ	5	0	5
Point Music Notation.....	10	10	20
Harmonic Notation.....	9	11	20
Junior Harmony	8	0	8
Senior Harmony.....	7	8	15
Acoustics.....	1	4	5
Counterpoint	4	4	8
Music History	0	1	1
Chorus.....	29	42	71
Junior Singing Class	7	11	18

Last June, for the first time in the history of the Education Department of the State of New York, examinations were given in Music. The plan of combination of subjects differs

from that of the American College of Musicians, whose examinations we have taken for many years. Further on in this report can be seen a reprint of the Regents Syllabus in Music. It is worthy of mention that Mr. Wait had many times called the attention of the Education Department to the great educational value of Music, urging that it be recognized in its various branches on an equal footing with other subjects, and it is gratifying to us as a school to learn from the Education Department itself that his efforts were largely influential in forwarding a movement which must certainly result in a more widespread and less superficial knowledge of this great art.

Following this report are programmes of the Anniversary Exercises and of pupils' recitals given from time to time through the year.

In the Manual Training Department the pupils are taught early to use their fingers. The purpose being educational, the course is carefully outlined and the methods and sequence of kinds of work are so arranged as to cultivate the mind and hands together. Variety of work is insisted upon without sacrificing good results, and good work of one kind receives its reward by advancement to another. Mere mechanical routine performance of the same kind of work has no place in a purely educational institution.

The Physical Training work has a rightful place of prominence in our curriculum. The physical condition and general health of the pupils has been very good.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each :

Reading	14	English, second year	6
Writing	15	English, third year	3
Spelling	11	English Grammar	12
Arithmetic	7	English, fourth year	5
Geography	10	History of English Language and Literature	6
Elementary English	15	Latin, first year	5
Elementary U. S. History and Civics	19	Cicero	5
Physiology	5	Latin Grammar	2
Elementary Algebra	1	German, second year	2
American History and Civics	1	German, fourth year	3
Geometry	2	French, third year	5
Ancient History	4	Harmony and Counterpoint	1
English, first year	10		

The record for the Regents examinations for the past year is as follows :

Number of examination days	7
Pupils examined	56
Subjects covered	25
Answer papers written.....	203
Answer papers claimed	170
Papers allowed by the Regents	169

The following table gives the result of the examinations held from 1902 to 1908 :

	<i>No. examined.</i>	<i>No. claimed.</i>	<i>No. allowed.</i>	<i>Per cent. claimed of No. examined.</i>	<i>Per cent. allowed of No. examined.</i>	<i>Per cent. allowed of No. claimed</i>
1902.....	204	151	150	74.02	73.53	99.34
1903.....	137	114	114	83.21	83.21	100.00
1904.....	157	121	121	77.07	77.97	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41

The following are the statistics of certificates received by the pupils of this school since we began to take Regents examinations in 1891 :

Number who have received Preliminary Certificates.....	108
Number who have received 12 Count Certificates	17
Number who have received 24 Count Certificates	14
Number who have received 36 Count Certificates.....	8
Number who have received 48 Count Certificates	7
Number who have received 60 Count Certificates	2
Number who have received 67 Count Certificates	1
Number who have received 72 Count Certificates	2
Number who have received 81 Count Certificates	2
Number who have received 82 Count Certificates.....	1
Number who have received 96 Count Certificates	1
Number who have received 108 Count Certificates.....	1

The following is a list of pupils present during the year 1907-1908 who have received Regents certificates :

PRELIMINARY CERTIFICATES.

Silvio Ceppo,	George M. Carmody,	Axel Hagerman,
Harry Klein,	Sarah Steinburg,	Thomas Johnson,
George W. Stone,	Lena D. Vogt,	William Lindner,
Isadore Cohen,	Lucy Williams,	Albert Nabenhauer,

Edward Marchman,
Calvin Glover,
George Winter,
William E. Moore,
Catherine Cohen,

Emily T. Heil,
E. Loretta Butler,
Charles Baumann,
William Chambers,
Walter E. Baker,

Elizabeth Payne,
Samuel Rosenman,
Esther Schwartz,
Albert Kuchler, Honor,
Peter Greany.

12 COUNT CERTIFICATES.

George M. Carmody,
Walter E. Baker,

George Winter,
William E. Moore,

E. Loretta Butler.

24 COUNT CERTIFICATES.

Walter E. Baker,
George Winter,

William E. Moore, Honor, George M. Carmody,
E. Loretta Butler,

36 COUNT CERTIFICATES.

Walter E. Baker,
George M. Carmody,

George Winter,
William E. Moore,

E. Loretta Butler.

48 COUNT CERTIFICATES.

Walter E. Baker,
William E. Moore,

George M. Carmody, Honor, George Winter,
E. Loretta Butler,

60 COUNT CERTIFICATE.

George M. Carmody, Honor.

EQUIVALENT 67 COUNT CERTIFICATE.

Mary V. Norcott.

72 COUNT CERTIFICATES.

George M. Carmody,

William E. Moore,

E. Loretta Butler.

81 COUNT CERTIFICATES.

George Winter,

Walter E. Baker.

96 COUNT CERTIFICATE.

William E. Moore.

108 COUNT CERTIFICATE.

George M. Carmody.

At the end of this report may be found an explanation of the use of type in the study of Arithmetic and Algebra, a list of literary publications in New York Point print, a list of works on music culture, and a list of compositions for pianoforte and for organ in New York Point, with names of their editors, or of publishers of ink print editions, so far as

could be ascertained. This last item has been made by request from other institutions using music in this system, and is here given for the benefit of all schools. The piano-forte music in New York Point is also classified by years.

It is a great satisfaction to report that four of our pupils are now at college. Miss Margaret R. Hogan, having completed her first year's work at Barnard College, is now a sophomore, Walter E. Baker is at Columbia, William E. Moore at Cornell, and George M. Carmody at Syracuse. Scholarships covering their tuition were granted to all of them, and to William E. Moore for the entire course of four years. Their preparation has been highly commended by their professors, and proof of its quality is seen in the high standing they have already made in their college work.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly reports of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz :

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1908 for the ten years ending June 30, 1908. The figures for the State were not available for later than 1906.

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined</i>				<i>Per cent. allowed of number claimed</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1908.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1908.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1908.</i>
Reading.....	96	97	95	87	96	97	95	87	100	100	100	100
Writing.....	90	94	97	100	90	94	97	100	100	100	100	100
Spelling.....	61	71	72	77	59	70	71	77	96	99	99	100
Elementary English..	57	69	54	73	51	60	54	69	89	87	100	94
Arithmetic.....	55	64	69	65	52	62	69	65	96	97	100	100
Geography.....	58	67	74	69	53	62	74	69	91	92	100	100
Advanced arithmetic .	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English....	51	67	34	49	38	50	33	49	73	75	97	100
English composition..	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric.....	70	77	93	73	58	54	84	73	82	70	90	100
American literature...	84	..	86	..	74	..	86	..	87	..	100	..
Physics.....	58	74	64	65	40	65	64	65	67	88	100	100
Physiology & Hygiene.	61	73	64	77	53	67	64	71	86	92	100	100
United States history..	63	72	74	85	53	62	74	85	85	86	100	100
N. Y. State history...	72	..	39	..	58	..	35	..	81	..	89	..
Roman history.....	85	84	100	63	72	73	100	63	85	87	100	100

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1908.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1908.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1908.</i>
English history	76	77	83	60	58	64	83	60	80	83	100	100
Physical geography . . .	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	60	70	69	100	60	98	96	100	100
English literature . . . .	..	92	..	71	..	83	..	71	..	90	..	100
Civics . . . . .	..	75	..	52	..	60	..	52	..	80	..	100
General history . . . . .	..	85	..	83	..	76	..	83	..	89	..	100
Geometry . . . . .	..	66	..	90	..	59	..	90	..	89	..	100
Advanced U. S. history ..	70	..	69	..	50	..	64	..	71	..	93	..
Psychology . . . . .	..	88	..	82	..	72	..	82	..	82	..	100
American selections	87	..	60	..	73	..	60	..	84	..	100	..
Advanced Eng. comp. . . .	81	..	90	..	54	..	90	..	67	..	100	..
English selections . . . .	..	87	..	100	..	72	..	100	..	83	..	100
Home science . . . . .	..	68	..	100	..	3	..	100	..	5	..	100
English reading . . . . .	..	85	..	100	..	75	..	100	..	88	..	100
Astronomy . . . . .	..	85	..	100	..	76	..	100	..	89	..	100
First year Latin . . . . .	..	68	..	93	..	62	..	93	..	91	..	100
Greek history . . . . .	..	84	..	91	..	76	..	91	..	90	..	100
Hist. of Am. literature ..	88	..	100	..	68	..	100	..	77	..	100	..
Business English	78	..	100	..	50	..	100	..	64	..	100	..
Com. geography	76	..	100	..	54	..	100	..	71	..	100	..
Economics	84	..	100	..	66	..	100	..	79	..	100	..
German, 1st year	76	..	89	..	69	..	89	..	91	..	100	..
German, 2d year	78	..	78	..	68	..	78	..	87	..	100	..
German, 3d year . . . . .	..	83	..	71	..	65	..	71	..	78	..	100
Mediæval history . . . . .	..	82	..	82	..	75	..	82	..	91	..	100
Cæsar's Commentaries ..	79	..	100	..	70	..	100	..	89	..	100	..
Eneid . . . . .	..	89	..	88	..	79	..	88	..	89	..	100
English, 1st year . . . . .	..	70	..	63	..	58	..	63	..	83	..	100
English, 2d year . . . . .	..	80	..	81	..	67	..	81	..	84	..	100
English, 3d year . . . . .	..	80	..	100	..	65	..	100	..	81	..	100
Cicero's Orations . . . . .	..	84	..	100	..	68	..	100	..	81	..	100
Latin prose . . . . .	..	79	..	100	..	58	..	100	..	73	..	100
Latin prose composi't'n ..	..	72	..	86	..	57	..	86	..	79	..	100
French, 2d year . . . . .	..	79	..	86	..	66	..	71	..	84	..	83
Average	69	78	75	81	60	65	74	81	86	82	99	99

Music Recital, November 13, 1907.

1. CHORUS, - - - Sweet and Low, - - - - *Barnby*
2. PIANO, - - - Sunday Morning, - - - *Loeschhorn*
ALICE JOHNSON.
3. PIANO, - - - May Bells No. 3, - - - *Spindler*
JOHN VAN DYCK.
4. PIANO, - - - Christmas Tree, - - - - *Gade*
ELSIE BARTHOLD.
5. PIANO, - - - - Melody, - - - - *Schumann*
WILLIAM FUHRMEISTER.
6. JUNIOR SINGING CLASS :
 - a. Primroses.
 - b. I Had Such a Dream, - - - - *G. F. Vincent*
7. PIANO, - - - First Loss, - - - - *Schumann*
JOHN RICHARDT.
8. PIANO, - - - Berceuse, - - - - *Beaumont*
ALBERT A. NABENHAUER.
9. PIANO, Watchman's Song, from Lyrical Pieces, Op. 12, - *Grieg*
HARRY KLEIN.
10. PIANO, - - - Romance in F sharp, - - - *Schumann*
E. LORETTA BUTLER.
11. ORGAN, - - - Processional in E flat, - - - *Batiste*
GEORGE M. CARMODY.
12. PIANO, - - - To a Wild Rose, - - - *MacDowell*
WALTER E. BAKER.
13. PIANO, - - - Polka Bohème, - - - *Rubinstein*
SILVIO CEPPO.
14. PIANO, - - - Minuet in D, - - - *Schubert*
GEORGE WINTER.
15. PIANO, - - - Good Night, from "A Day in Venice," - *Nevin*
EDWARD MARCHMAN.
16. CHORUS, - - - I'd Be a Butterfly, - - - - *Taylor*

Christmas Programme, December 20, 1907.

1. ORGAN SOLO, - Christmas Pastorate, - - - *Merkel*
GEORGE M. CARMODY.
2. RECITATION, What I Think,
LOUIS MARESCA.
3. RECITATION, Auntie Brown's Christmas Shopping,
ALIDA FORTIER.
4. JUNIOR SINGING CLASS, Two Christmas Songs.
5. RECITATION, Shoe and Stocking,
LEO HEIDELBURGER.
6. PIANO, - - - Humming Song, - - - *Schumann*
ANNIE GLASSNER.
7. RECITATION, - You Never Can Tell, - *Ella Wheeler Wilcox*
ROSE VOPAT.
8. RECITATION, - Santa Claus,
MILTON WILLIAMS.
9. CHORUS, - - I'd Be a Butterfly, - - *W. F. Taylor*
10. RECITATION, Santa Claus's Visit to Mother Goose People.
Six boys and six girls from the Kindergarten.
11. RECITATION, - Pompey's Christmas, - *Carolyn Wells*
MILDRED HARRIS.
12. PIANO SOLO, - - Minuet, - - *Paderewski*
MISS NELLIE G. HENRY.
13. READING, - Tiny Tim's Christmas Dinner, - - *Dickens*
WILLIAM HUGHES.
14. RECITATION, The Coming of Santa Claus,
HELEN SCHAFER.
15. RECITATION, - Just for a Change,
ALICE JOHNSON.
16. CHORUS, - It Was a Lover and His Lass, - *Paul Ambrose*
17. RECITATION, The Opening of the Piano,
ELIZABETH PAYNE.
18. RECITATION, On Hearing a Music Box, - - *Leigh Hunt*
CATHERINE COHEN.
With Music Box Accompaniment.
19. PIANO DUET, Magic Fire Music from Die Walkuere, *Wagner*
LENA D. VOGT and EMILY T. HEIL.
20. RECITATION, Ye Old Tyme Fable,
BOYD K. HANCHETTE.
21. RECITATION, An Unplayed Trump,
MARY V. NORCOTT.
22. READING, An Original Story, "The Road to Arden,"
suggested by reading "As You Like It."
Written and read by SILVIO CEPPO.
23. CHORUS, - - - The Singers, - - - *Alfred Gaul*
Organ Accompaniment by GEORGE M. CARMODY.

Organ and Chorus Recital, February 19, 1908.

1. CHORUS, Voices of the Woods, Adapted from
Rubinstein's "Melody," by - - *Michael Watson*
2. ORGAN, - - - Pastoral in F, - - - *J. S. Bach*
CALVIN S. GLOVER.
3. ORGAN, - - - Siciliano in G, - - - *E. J. Hopkins*
GEORGE W. STONE.
4. CHORUS, - Loch Lomond (Scottish Melody).
Arranged by - - - *H. Clough-Leigher*
5. ORGAN, Communion in E minor, Op. 4, No. 2, - *E. Batiste*
SILVIO CEPPO.
6. ORGAN, - - - Andante in C, - - - - *E. Silas*
EDWARD MARCHMAN.
7. CHORUS, - - - Love's Old Sweet Song, - - - *J. L. Molloy*
Arranged for mixed voices by - - *N. C. Page*
8. ORGAN, Funeral March in B flat minor,
from Sonata, Op. 35, - - - - *F. Chopin.*
ISADORE COHEN.
9. ORGAN, Trio in F sharp, in Canon form, Op. 39, No. 3, *G. Merkel*
ALBERT A. NABENHAUER.
10. ORGAN, Fugue in D, from Sonate Pontificale, - *J. Lemmens*
GEORGE M. CARMODY.
11. CHORUS, - - - Little Jack Horner, - *Alfred J. Caldicott*

Programme of Anniversary Exercises, April 9, 1908.

1. CHORUS, Sir Knight, Oh Whither Away? *Clara A. Macirone*
LENA D. VOGT, accompanist.
2. PIANO, - - Waltz, A flat, Op. 69, No. 1, - - *F. Chopin*
CATHERINE COHEN.
3. ELEMENTARY SINGING CLASS :
a. Whistle and Hoe.
b. The Little Children of Japan, *Grace W. Conant*
c. I Had Such a Dream, - - *G. F. Vincent*
4. ORGAN, - - Elevation, E major, - *C. Saint-Saëns*
EDWARD MARCHMAN.
5. EXERCISE IN GEOGRAPHY.
6. CHORUS, Loch Lomond (Scottish Melody).
Arranged by - - *H. Clough-Leigher*
ELIZABETH PAYNE, accompanist.
7. PIANO, Ophelia, from "Water Scenes," Op. 13, - *E. Nevin*
MARY V. NORCOTT.
8. ORIGINAL STORY, "The Pitcher's Predicament."
WILLIAM E. MOORE.
9. CHORUS, - It Was a Lover and His Lass, - *P. Ambrose*
E. LORETTA BUTLER, accompanist.
10. ORGAN, Fugue (Fanfare), from Sonate Pontificale, *J. Lemmens*
GEORGE M. CARMODY.
11. EXERCISE IN PHYSICAL TRAINING,
THOMAS JOHNSON, accompanist.
12. CHORUS, - Little Jack Horner, - - *A. J. Caldicott*
ISADORE COHEN, accompanist.
13. PIANO, - - Mazurka, B flat, Op. 54, - - *B. Godard*
EMILY T. HEIL.
14. EXERCISE IN MATHEMATICS.
15. CHORUS, - Love's Old Sweet Song, - * - *J. L. Molloy*
SILVIO CEPPO, accompanist.
16. PIANO, - Prelude and Fugue in C minor, from
Well-Tempered Clavichord, - - *J. S. Bach*
ISADORE COHEN.
17. CHORUS, - The Singers, - - - *A. R. Gault*
Accompanied at the Organ by GEORGE M. CARMODY.

Chorus Recital, June 10, 1908.

1. GLEE, - - - Little Jack Horner, - - - *A. J. Caldicott*
2. A LULLABY, - Sweet and Low, - - - *J. Barnby*
WALTER E. BAKER, accompanist.
3. A MORNING SONG, Awake, Awake, the
Flowers Unfold, - - - *H. Leslie*
EMILY T. HEIL, accompanist.
4. BRIDAL CHORUS, From Lohengrin, - - - *R. Wagner*
GEORGE M. CARMODY, organ accompanist.
5. JUNIOR SINGING CLASS :
a. My Star.
b. Lullaby.
6. OLD WELSH WAR SONG, "Men of Harlech."
Harmonized by - - - *J. Barnby*
GEORGE WINTER, accompanist.
7. OLD WELSH SONG, All Through the Night.
Harmonized by - - - *F. Damrosch*
WILLIAM LINDNER, accompanist.
8. CHORUS, - Sir Knight, Oh Whither
Away? - - - *Clara A. Macirone*
LENA D. VOGT, accompanist.
9. CHORUS, - - - Little Boy Blue, - - - *J. C. Macy*
ESTHER SCHWARTZ, accompanist.
10. ORGAN SOLO, - - Elevation in E, - - - *C. Saint-Saëns*
EDWARD MARCHMAN.
11. CHORUS, - - - Voices of the Woods, - - - *A. Rubinstein*
CALVIN S. GLOVER, accompanist.
12. EVENING SONG, Softly Fall the Shades
of Evening, - - - *J. L. Hatton*
MARY V. NORCOTT, accompanist.
13. TRADITIONAL SCOTTISH SONG, Loch Lomond.
ELIZABETH PAYNE, accompanist.
14. CHORUS, - - - Love's Old Sweet Song, - - - *J. L. Molloy*
SILVIO CEPPO, accompanist.
15. PIANO SOLO, - In Autumn, - - - *E. A. MacDowell*
LENA D. VOGT.
16. { a. A SPRING SONG, I Sat Beneath the Abeles Old, *C. Pissuti*
b. CHORUS, It Was a Lover and His Lass, - *P. Ambrose*
E. LORETTA BUTLER, accompanist.
17. ORATORIO CHORUS, "Then Shall They Know,"
from "Samson," - - - *Handel*
GEORGE M. CARMODY, accompanist.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kinder- garten. Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kinder- garten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kinder- garten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, Geometry.	Kinder- garten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Latin, 2d year, German, 3d year.	Kinder- garten, Geography, Grade I, Kleidograph.	Type- writing.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.15 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning.	Harmonic Notation, Junior Harmony, Senior Harmony, Acoustics, Counterpoint, Piano.	Jun. Singing Class, Chorus, Piano, Tuning.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning. *	Caning. *	Caning. *	Caning. *	Caning, Cord, Raffia. *	Caning. *

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
1.15 to 2.00	2.00 to 2.45	3 to 3.30	3.30 to 4.00	4.00 to 4.30
Kindergarten, Geography, Grade II, U. S. History, Grade II, Grade III, German, 1st year.	Kindergarten, Slate Writing, Typewriting, Geography, Grade V, Algebra, Latin, 4th year, French, 4th year, Ancient His- tory.	Kindergarten, Nature Study, U. S. History, Grade I, Geography, Grade III, English, 3d year, Physics.	Geography, Grade IV, English, 2d year, English, 3d year.	English, 2d year.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Organ, Tuning, Music His- tory, Point Print Music.	Piano, Tuning.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.40	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, * Raffia, Cord, Home Sci- ence.	Caning, * Home Sci- ence, Physical Culture.	Caning, *	Caning, * Physical Culture.	Caning, * Physical Culture.	Caning, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

Class three evenings a week for older girls in Physical Culture.

Physical Culture Class 5.30 to 6.00 every day.

Harmony, Counterpoint and Piano practice every evening until 8.30 o'clock.

The New York Point Type Used in Mathematics.

In response to requests for an explanation of the types used at this school in arithmetic and algebra, the symbols in certain positions, with their meanings, are here given, with examples illustrating the general principles for their use. In other positions than those given, these types may be used for advanced work in any branch of mathematics. During several years' continuous use in class they have been found adequate for all purposes in the study of arithmetic and algebra.

ARITHMETIC.

There are five kinds of type used in arithmetic with the following symbols:

$\top = 1$, $\vdash = 2$, $\perp = 3$, $\dashv = 4$, $\vee = 5$, $> = 6$,
 $\wedge = 7$, $< = 8$, $\lfloor = 9$, $\square = 0$, $\lceil =$ decimal point,
 $| = ;$ or $($, $| =)$, $=$ equality, $\parallel =$ proportion $::$
 $\cdot = +$, $\cdot = -$, $\cdot = \times$, $\lceil \cdot \rceil = \div$

EXAMPLE IN ADDITION.

	\top	\square	\vdash
102	\top	$>$	\vdash
162	\top	\vdash	\vee
125	\top	\vdash	\vee
<hr/>			
389	\perp	$<$	\lfloor

EXAMPLE IN SUBTRACTION.

	$<$	\wedge	$>$
876	\perp	\perp	\dashv
334	\perp	\perp	\dashv
<hr/>			
542	\vee	\dashv	\vdash

EXAMPLE IN MULTIPLICATION.

			\wedge	\dashv	$>$
746				\vdash	\perp
23					
<hr/>					
2238		\vdash	\vdash	\perp	$<$
1492	\top	\dashv	\lfloor	\vdash	
<hr/>					
17158	\top	\wedge	\top	\vee	$<$

EXAMPLE IN DIVISION.

$$4)943(2353_4$$

┌		└	└	
		┌	└	└
				└

EXAMPLE IN LONG DIVISION.

$$\begin{array}{r} 187 \\ 2)374(187 \\ \underline{2} \\ 17 \\ 16 \\ \underline{1} \\ 14 \\ 14 \\ \underline{} \end{array}$$

	└	<	└
┌	└	└	└
	┌		
		└	└
		└	>
		└	└
		└	└

$$58 =$$

└		└
<	or	
		<

$$3\frac{1}{4} =$$

	└
└	
	└

$$75.50 =$$

└	└	└	└	□
---	---	---	---	---

CANCELLATION.

$$\frac{3}{4} \times \frac{4}{9} = \frac{1}{3}$$

T	T	
⊥	┐	T
	.	=
┐	L	⊥
T	⊥	

Reduce 3 bushels, 2 pecks, 5 quarts, 1 pint to pints.

$$\begin{array}{r}
 3 - 2 - 5 - 1 \\
 4 \\
 \hline
 12 \\
 2 \\
 \hline
 14 \\
 8 \\
 \hline
 112 \\
 5 \\
 \hline
 117 \\
 2 \\
 \hline
 234 \\
 1 \\
 \hline
 235
 \end{array}$$

	⊥		┐	V	T
	┐				
	T	T			
		T	┐		
			<		
T	T	┐			
		V			
T	T	∧			
		┐			
┐	⊥	┐			
		T			
┐	⊥	V			

$$\frac{(3 + 2\frac{1}{2} - \frac{3}{4} \times \frac{6}{2} + \frac{1}{2}) \div 4\frac{1}{5}}{3}$$

$$\frac{\frac{3}{4}}{2} \times \frac{\frac{6}{2}}{2} = \frac{9}{4}$$

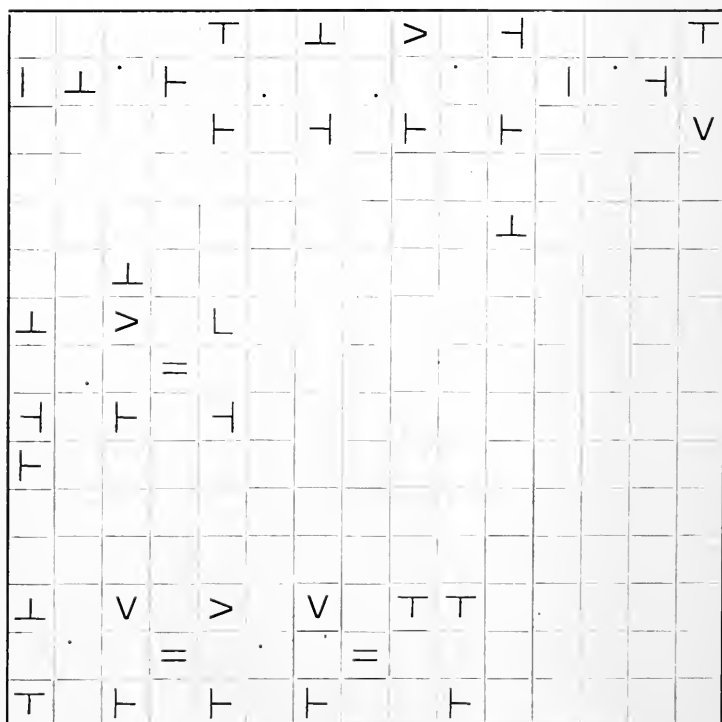
$$\frac{3}{1} + \frac{5}{2} = \frac{6+5}{2} = \frac{11}{2}$$

$$\frac{11}{2} - \frac{9}{4} = \frac{22}{4} - \frac{9}{4} = \frac{13}{4}$$

$$\frac{13}{4} + \frac{4}{2} = \frac{13}{4} + \frac{8}{4} = \frac{21}{4}$$

$$\frac{21}{4} \times \frac{5}{2} = \frac{5}{4}$$

$$\frac{5}{4} \times \frac{1}{3} = \frac{5}{12} \text{ Ans.}$$



The letters of algebra are represented by the same characters as in the New York Point alphabet. Thus: $\overline{\cdot\cdot} = a$ $\overline{\cdot\cdot\cdot} = b$ $\overline{\cdot\cdot\cdot\cdot} = c$ $\overline{\cdot\cdot\cdot\cdot\cdot} = d$ $\overline{\cdot\cdot\cdot\cdot\cdot\cdot} = m$ $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot} = n$ $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot} = v$ $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot} = x$ $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot} = y$ $\overline{\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot\cdot} = z$ $(\overline{\cdot\cdot}) =$ parentheses $\overline{=}$ = equality $\overline{||} = ::$ $\overline{|} = :$ $\overline{\dots} = \dots$ $\overline{+} = +$ $\overline{-} = -$ $\overline{\cdot} = \times$ $\overline{\div} = \div$ $\overline{\cdot\cdot\cdot} = \pm$ $\overline{\cdot\cdot\cdot\cdot} = \mp$ $\overline{\cdot\cdot\cdot\cdot\cdot} =$ sign indicating that what follows is the index of a radical. $\overline{\cdot\cdot\cdot\cdot\cdot\cdot} =$ radical sign.

The special signs for the lower roots are: $\overline{|\cdot} = \sqrt{}$ $\overline{|\cdot\cdot} = \sqrt[3]{}$ $\overline{|\cdot\cdot\cdot} = \sqrt[4]{}$ $\overline{|\cdot\cdot\cdot\cdot} = \sqrt[5]{}$ When the index is greater than 5, the index sign $\overline{\cdot\cdot\cdot}$ is used, followed by the index figure, then the radical sign $\overline{\cdot\cdot\cdot}$. If the quantity under the radical is a polynomial the following sign is placed after it for radical discontinued $\overline{\cdot\cdot\cdot\cdot}$ which is the radical sign turned to the left. This sign is used in the lower roots also.

To find H. C. F. of $4a^2 - 4a + 1$; $8a^3 - 1$ and $2am - m - 2an + n$.

$$4a^2 - 4a + 1 = (2a - 1)^2$$

$$8a^3 - 1 = (2a - 1)(4a^2 + 2a + 1)$$

$$2am - m - 2an + n = (m - n)(2a - 1)$$

$$2a - 1 = \text{Ans.}$$

$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{+}$	$\overline{\cdot}$	$\overline{+}$	$\overline{\cdot\cdot\cdot}$	$\overline{+}$	$\overline{=}$	$\overline{(}$	$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{\cdot}$	$\overline{+}$	$\overline{)}$	$\overline{+}$
			$\overline{<}$		$\overline{\perp}$		$\overline{+}$							
$\overline{(}$	$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{\cdot}$	$\overline{+}$	$\overline{)}$	$\overline{(}$	$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{+}$	$\overline{\cdot\cdot\cdot}$	$\overline{\cdot}$	$\overline{+}$	$\overline{)}$	
$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{\cdot\cdot\cdot}$	$\overline{\cdot}$	$\overline{\cdot\cdot\cdot}$	$\overline{\cdot}$	$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{\cdot\cdot}$	$\overline{\cdot}$	$\overline{\cdot\cdot}$	$\overline{=}$			
$\overline{(}$	$\overline{\cdot\cdot}$	$\overline{\cdot}$	$\overline{\cdot\cdot}$	$\overline{)}$	$\overline{(}$	$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{\cdot}$	$\overline{+}$	$\overline{)}$				
					$\overline{+}$	$\overline{\cdot\cdot}$	$\overline{\cdot}$	$\overline{+}$						

Exponents are placed after the quantity to be raised but on the same line. Fractional, literal or compound exponents should be enclosed by these symbols:

$$\boxed{\lceil \quad \rfloor} \text{ as } \boxed{\begin{smallmatrix} \vdots \vdots & \lceil & \vdots \vdots & \cdot & \vdots \vdots & \rfloor \end{smallmatrix}} = x^m \cdot n$$

To find H. C. F. of expressions that cannot be easily factored by inspection.

$$2x^2 - 5x + 3 \text{ and } 2x^2 - 7x + 5$$

$$2x^2 - 7x + 5 \quad 2x^2 - 5x + 3$$

$$\underline{2x^2 - 5x + 3} \quad 1$$

$$- 2x + 2$$

Changing signs and dividing by 2, $- 2x + 2$ becomes $x - 1$.

$$2x^2 - 5x + 3 \mid x - 1$$

$$\underline{2x^2 - 2x} \quad 2x - 3$$

$$- 3x + 3$$

$$\underline{- 3x + 3}$$

$$x - 1 = \text{H. C. F.}$$

With the type the dividend is followed by a space, and then the divisor, all on the same line. The quotient is written directly beneath the divisor. Throughout the operation a row of spaces takes the place of a written line.

⊢ ∴ ⊢ .	∧ ∴ ∴	∨	⊢ ∴ ⊢ .	∨ ∴ ∴	⊥
⊢ ∴ ⊢ .	∨ ∴ ∴	⊥	⊤		
	⊢ ∴ ∴	⊢	⊢ = ∴ .	⊤	
⊢ ∴ ⊢ .	∨ ∴ ∴	⊥	∴ .	⊤	
⊢ ∴ ⊢ .	⊢ ∴		⊢ ∴ .	⊥	
	⊥ ∴ ∴	⊥			
	⊥ ∴ ∴	⊥			

Simple equations involving fractions.

$$\frac{5x}{3} - \frac{3x}{4} + \frac{11}{6} = 0$$

L. C. M. of 3, 4, and 6 = 12.

Changing to lowest common denominator, 12, and multiplying both sides of the equation by 12.

$$20x - 9x + 22 = 0$$

$$11x = -22$$

$$x = -2$$

In writing fractions on the slate the numerator is placed over the denominator and a row of spaces left between them, representing a line. The sign for a whole fraction should be placed before it on a level with spaces separating the numerator from the denominator.

∨ ∴ ∴	⊥ ∴ ∴	⊤ ⊤		
			= □	
⊥	⊤	<		
⊤ □ ∴ .	⊤ ∴ ∴	⊤ ⊤ = □		
⊤ ⊤ ∴ =	⊤ ⊤	∴ =	⊤	

To prove that the product of the means is equal to the product of the extremes.

Let $a : b :: c : d$.

To prove $ad = bc$.

$$\frac{a}{b} = \frac{c}{d}$$

Clearing of fractions $ad = bc$.

This example illustrates the special signs for ratio and proportion.

⠠⠠	⠼	⠠⠠⠠	⠼⠼	⠠⠠	⠼	⠠⠠				⠠⠠	⠠⠠⠠	=	⠠⠠⠠	⠠⠠
⠠⠠		⠠⠠												
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Excerpts from Regents Syllabus in Music.

Adopted by the Regents December 21, 1907.

It should be borne in mind that this course is not primarily designed for public schools, as it is too extensive and technical and would require too large a force of specially trained teachers; although there is no reason why it should not be used in public schools, in part or in whole, wherever these conditions can be met. It is intended for schools of music, and academic schools which teach music as a special course, and as the foundation of the degree in music to be granted after a course of study in a duly incorporated and registered college of music.

A diploma in music based upon the four-year course of study contained herein will be given for the following counts:

Musical instruction (4 years).....	20	counts
Musical practice (2 hours per week for a school year equaling a count).....	15	“
History (two three-hour courses).....	6	“
English (4 years).....	13	“
1st foreign language (2 years).....	10	“
2d foreign language (1 year).....	5	“
Drawing (1 year).....	3	“
	<hr/> 72	“

The 20 counts for musical instruction will be given on passing written examinations as follows:

2. Rudiments of music.
7. Harmony and counterpoint.
3. Musical form and analysis.
4. Ear training and musical dictation.
4. Acoustics and history of music.

The numerals prefixed to the subjects in the above list indicate the number of lessons a week for a year and also the number of counts to be earned thereby.

The 15 counts for musical practice will be given on certificate of the principal of the school.

This course in music is also recognized in the subjects necessary for the academic diploma as follows: A student who meets the "group requirements" for an academic diploma, viz: English (13 counts), history (8 counts), mathematics (10 counts), science (10 counts), may offer music for the 31 elective counts or any part thereof.

General Divisions.

I. **Theory**, including: *A* Rudiments of music, *B* Ear training and musical dictation, *C* Harmony and counterpoint, and *D* Musical form and analysis.

II. **Applied Music**, or music in its practical or concrete form as applied to: *A* Piano, *B* Violin, *C* Voice or *D* Organ.

III. **Acoustics and Musical History.**

I. Theory.

The course in theory is outlined for four years, but may be lengthened to five or six years by giving two or three years to *A* and *B* in combination.

1ST YEAR. RUDIMENTS.

A. RUDIMENTS OF MUSIC, covering the following minor subjects, viz:

1. *Notation.* Staff (including the great staff), clefs—G, F and C (only the G and F clefs required in practical use), notes and rests, pitch and time relations, primary and derived tones, naturals, sharps and flats, bars and measures, nomenclature and musical terms.

2. *Meter, accent and rhythm.* Time signatures.

3. *Scales*. Derived from tetrachords; tonality, modes, keys, major and minor, chromatic, enharmonic.

4. *Intervals*. Major, minor, diminished and augmented, derived from the major scale; perfect and imperfect; consonances and dissonances; simple and compound.

1ST-3D YEAR. EAR TRAINING.

B. EAR TRAINING AND MUSICAL DICTATION. This should begin in combination with course *A* and continue with the study of harmony and musical form in the second and third years. Too much stress cannot be laid upon the importance of training the ear to correct perception of difference of pitch and duration of tones, which constitute tune and time, as the underlying basis of musical study. Hence as soon as the correct forms of notation of these sound effects are comprehended, the writing of them as the symbols expressing music, that is, its written language, should accompany the growing knowledge of the sounds themselves. Too often, in fact, it may be said, in general, the development of the musical ear is only a haphazard result of study or routine practice of a more or less mechanical or technical nature incident to the study of singing or some instrument. A properly coördinated system of instruction will recognize that true culture in music involves a development of the inner musical consciousness or power of perception, and that improvement in the technical ability to sing or play will be of real and permanent value in direct relation to the growth of this inner musical sense or intelligence. To bring this about the writing of music should go hand in hand with the reading, singing or playing of it. In other words, the pupil should early learn to think music and to put upon paper the visible signs of his musical thought. Instruction, at first, will therefore coincide

with that in course *A*, much use being made of the blackboard, writing tablet or musical copy book. In connection with the study of intervals a beginning should be made in the writing of short melody phrases, both dictated and original, with a view particularly of strengthening the tonal sense, and emphasizing the tetrachord and scale structure, and impressing as early as practicable in the experience of the pupil the significance of the sharp, flat and natural sign, and the distinction between the half and whole step. After the theoretic knowledge of the rudiments has been acquired, this study of melody writing, comprehending the various structural elements of tone and time, should be carried on and developed to include chord structures after the study of harmony, course *C*, has begun and passing into or combining with course *D*, the study of musical form in the third year.

2D-4TH YEAR. HARMONY.

- C.* HARMONY AND COUNTERPOINT. The study of harmony should begin in the second year as a part of course *B*, being carried to a knowledge of the triads and their uses in the first half of the year, and of the triads and their inversions and their practical uses in writing, which should be conducted independently of course *B*, in the second half of the year. The use of triads and all chords is understood to include the harmonizing of melodies dictated and original, as well as basses, figured and unfigured.

In the third year a working knowledge of all chords, sevenths, ninths, altered chords and augmented-sixth chords, with the study of modulation, will be added together with a development of original work.

In the fourth year, suspensions, pedal point, embellished melody, passing tones and figuration will complete the study of harmony, in connection with which a beginning will be made in counterpoint, limited to the writing in two and three parts in the first, second and third species. An original eight-line hymn tune, including a modulation to a nearly related key, will be required.

- D. MUSICAL FORM AND ANALYSIS.* Two years. Motive, phrase, thesis and antithesis, section, period, extended and double periods. Song form (part form), small and large, binary (two-part) and ternary (three-part) forms. Lyric and dance forms. Rondo form. Sonata form.

BIBLIOGRAPHY.

- Cummings, W. H.** Rudiments of Music.
Gow, George C. Structure of Music.
Frothingham, Mary F. Dictation Studies in Melody and Harmony.
Alchin, C. A. Ear Training.
Foote and Spalding. Modern Harmony.
Goetschius, Percy. Material Used in Musical Composition.
Prout, E. Harmony.
Prout, E. Counterpoint.
Goetschius, Percy. Exercises in Melody Writing.
Higgs, James. Modulation.
Baker, Th. Dictionary of Musical Terms.
Stone, W. H. Scientific Basis of Music.
Ritter, Dr. Musical Dictation.
Pauer, E. Musical Forms.

II. Applied Music. Demonstrative Work.

PIANO COURSE.

- A. PIANO.* The course is outlined for a period of six years, or grades, two of which are designated as preparatory and four as academic.

It may be well to note that the technical progress of the player can be most satisfactorily measured by the advancement made in the facility and finish with which he

can execute varying grades of the four fundamental and distinct kinds of technic; viz, (1) scales, (2) arpeggios, (3) chords, (4) octaves; hence the requirements will be expressed in metronome speed of a given unit of time measurement. It need hardly be stated that mere speed is not to be regarded as the prime requisite; on the contrary, no technical proficiency will compensate for unmusical tone effects and faulty results in touch.

Under the heading of "Pieces" are given the titles of more compositions than can be profitably studied in any given year. The aim in so doing is to indicate the standard and representative literature for the instrument, from which selections are to be made according to the needs and individuality of each pupil, provided only at least two of each particular type of composition by each composer mentioned are thoroughly studied. All technical exercises, many of the études, and the more important pieces to be included in the repertoire of the pupil, should be memorized.

GRADE 1.

Technic. Formation of hand. Wrist and arm control. Independence and equalization of fingers in five finger position. Two finger exercise (slow trill) in ♩ , ♪ and ♫ , all fingers, at Mm ♩ = 60 H.S. (hands separate). Four qualities of finger touch: legato, marcato, staccato and non-legato, in five finger position, H.S. and H.T. (hands together) at Mm ♩ = 60 to 100. Preparatory exercises in passing the thumb, e.g. special exercises by Virgil or Leschetizky; scales in all major keys, two octaves, H.S. and H.T. in ♩ and ♪ at Mm ♩ = 88-100 (H.S.). Major triads of C, G and F (three notes) in three positions, through two octaves, in quarter notes, marcato touch at Mm ♩ = 60 H.T.

Etudes. 2-4 of Köhler, op. 157, or others of similar character, at Mm $\text{♩} = 60$. 1-5 of Loeschhorn, op. 65, or others similar, at not exceeding $\text{♩} = 100$. Bertini, op. 166.

Pieces. 1-5 of Schumann, op. 68, or similar pieces by Gurlitt, op. 101 and op. 62, von Wilm, op. 81, or other composers.

GRADE 2.

Technic. Further development in form of hand and finger action in (1) two finger exercise in ♩ , ♪ and ♩ , at $\text{♩} = 100$; special preparatory exercises and major scales, four octaves, in ♩ , ♪ and ♩ at $\text{♩} = 80$ H.T. also in ♩ , ♪ and ♩ , at 100. Minor scales in ♩ , ♪ and ♩ at 60 H.T. and 80 H.S.

Arpeggios. Triads, four octaves, all keys, in ♩ and ♪ at 88 H.S. Dominant sevenths ditto, at 80 H.S.

Chords. Triads (three notes), all keys, as in Grade 1, in ♩ at 80 H.T. and 100 H.S. Marcato, legato and staccato.

Octaves. (Small hands in sixths) hand movement, quiet wrist, half staccato in ♩ and ♩ , through the scale of C, one octave, H.T. at $\text{♩} = 100$.

Etudes. Köhler, op. 157 Nos. 2-4 at 88. Loeschhorn, op. 65 bk 1, as marked. Duvernoy, op. 120 Nos. 1-3 at 80, 4 at 60. Heller, op. 47 (selections).


Pieces. Sonatinas by Clementi, op. 36; Kuhlau, op. 55; Beethoven, op. 49; Bach, Little Preludes; and selections from Schumann, op. 68, Gurlitt, Reinecke, Heller, Kullak, Lichner and American composers.




GRADE 3.



Technic. Scales: major and minor, as before, at 104 H.T. and 120 H.S.; in triplets at 120 H.T.; in sixths and tenths (canon form) at 80; in double thirds, quarter notes, at $\text{♩} = 100$.

Arpeggios. Triad and dominant and diminished seventh chords in ♩ , ♪ and ♩ , at 72 H.T. and 84 H.S.

Chords. Triads, as before, at 100 H.T., at 120 H.S.

Four-note chords (triads with octave), in  at 60 H.T. (different touches).




Octaves. As before, in ,  and  at 100.

Octave Scales. In  and , H.T. at 60.



Etudes. Duvernoy, op. 120 Nos. 1-3 at 112, 4 at 88. Loeschhorn, op. 66. Heller, op. 47 (selections). Bertini, op. 29. Döring, Octave Studies, op. 24, Nos. 1-7. Czerny, School of Velocity, bk 1 (selections).






Pieces. Sonatas by Haydn, Nos. 10, 2, 11 (Schirmer edition). Mozart, Nos. 1, 4, 9 (Schirmer edition). Mendelssohn, Songs without Words, 6, 4, 9, 12, 1, 2. Philipp E. Bach, Solfeggietta. J. S. Bach, Two-voiced Inventions, Nos. 1, 8, 13, and easier dances from Bach Album (Peters edition). Tschaikowsky, The Seasons. Field, Nocturnes, No. 7 in E flat and 6 in F. Grieg, Lyric Pieces, and pieces of similar difficulty by modern composers.

GRADE 4.

Technic. Scales: H.T. at 120, H.S. at 138; in sixths and tenths at 104; in double thirds in  and  at 80 H.T., at 100 H.S.; in double sixths in  at 80 H.T., at 88 H.S.

Arpeggios. Triad and dominant and diminished sevenths at 100 H.T., 112 H.S.

Chords. Triads (three notes) in  at 120-32. Triads (four notes) in  at 88-100 (as before).





Octaves. Scales in ,  and  at 60; arpeggios in  and  at 80.

Etudes. Duvernoy, op. 120 Nos. 1-3 at 132-44, 4 at 120. Czerny, School of Velocity (continued). Heller, op. 45 and 46 (selections). Cramer, selections. Döring, Octave Studies, op. 24.





Pieces. Beethoven, Rondo, op. 51 No. 1; Sonatas, op. 14 Nos. 1, 2, op. 10 No. 1, op. 2 No. 1. Mozart, Fantasie in




D minor. J. S. Bach, Two-voiced Inventions, Nos. 14, 5, 6; Three-voiced Inventions, Nos. 6, 13; Prelude and Fugue from Well-tempered Clavichord, No. 10; Fugue in E minor; Prelude and Fugue No. 21 in B flat. Schubert, Moment Musical, op. 94 No. 6, and Impromptu op. 142 No. 2 and Menuetto in B minor. Rubinstein, Melody in F; Miniatures; and Romance in E flat. Mendelssohn, Songs without Words, 3, 18; and Scherzo, op. 16 No. 2. Chopin, Mazurkas, Nos. 5, 10, 16; Nocturne, No. 2 in E flat; Preludes, op. 28 Nos. 6, 7, 20; Valses No. 3 in A minor, and No. 10 in B minor. Schumann, Warum op. 12 No. 3, and Nachtstück in F. Scarlatti, Pastorale; and small pieces by Grieg, Moszkowski, etc.

GRADE 5.

Technic. Scales: H.T. at 144, H.S. at 160; in sixths and tenths at 120. Double thirds in  and  at 104 H.T., at 120 H.S. Double sixths in  and  at 60 H.T., at 80 H.S.

Arpeggios. As before, at 120 H.T., 132 H.S.

Chords. Three notes in  and  at 80-100. Four notes in  and  at 60-72 (as before).





Octaves. Scales, ,  and  at 80. Arpeggios, ditto, at 60.

Etudes. Cramer, selections; Czerny, op. 299 and 740; Moscheles, op. 70; Clementi, Gradus; Kullak, Octave Studies.

Pieces. Bach, Two-voiced Inventions, Nos. 2, 4; Three-voiced, Nos. 10, 7, 11, 4; Preludes and Fugues, No. 2 in C minor, No. 5 in D minor, No. 3 in D flat. Mozart Concerto in D minor or E flat. Beethoven, Sonatas, op. 10 No. 3, op. 7, op. 2 No. 3 or op. 31 No. 1; Rondo, op. 51 No. 2. Mozart, Fantasie and Sonata in C. Mendelssohn, Songs without Words, No. 30 (Spring Song), and No. 34 (Spinning Song), No. 23 (Chorale); Prelude in E minor, op. 35; Caprice, op. 33 No. 1. Schubert, Impromptus, op. 90

Nos. 4, 2, 3, and Moments Musicaux, op. 94 Nos. 3, 2. Schumann, Phantasiestücke, op. 12 No. 4, Grillen, No. 8 Ende vom Lied, and Romanze, in F sharp. Chopin, Nocturnes, op. 37 No. 1 in G minor, op. 32 No. 1, B minor; Valses, Nos. 7-9 and 6; Mazurkas, Nos. 14, 25, 1; Polonaises, No. 1, C sharp minor and No. 3, A major; Impromptu in A flat, op. 29; Preludes, op. 28 Nos. 3, 15, 21, 13. Liszt, Canzone Napolitana, Consolations, Nos. 3, 5. Grieg, Norwegian Bridal Procession, Papillon, To Spring; and others by Sinding, Schytte, Tschaikowski, Raff, Rubinstein, Mason, MacDowell, or other composers.

GRADE 6.

Technic. Scales: (as before) H.T. at 160, H.S. at 176; in sixths and tenths at 144. Double thirds H.T. in  and  at 66, H.S. in ditto at 76. Double sixths H.T. in  and  at 104, H.S. in ditto at 120.

Arpeggios. All forms at 132.

Etudes. Clementi, Gradus. Moscheles, op. 70. Kullak, Octave Studies. Czerny, op. 299 and 740. Chopin, op. 10 Nos. 2, 12 and 5, and op. 25 No. 9.

Pieces. Bach, Prelude and Fugue in G, No. 15, Fantasie in C minor. Bach-Tausig, Toccata in D minor. Beethoven, Sonatas, op. 26, 13, 31 No. 3. Haydn, Variations in F minor. Mendelssohn, Rondo Capriccioso and Concerto in G minor. Schumann, Aufschwung, Novelletten, op. 21 Nos. 1 and 7; Faschingschwank aus Wien, No. 1, Allegro. Chopin, Valses, No. 2 in A flat, op. 34 Nos. 1 and 14, op. post. in E minor, No. 11 in G flat, op. 70 No. 1; Fantasie Impromptu in C sharp minor, op. 66; in F sharp, op. 36. Balladen, op. 23 in G minor and op. 47 in A flat; Polonaises, op. 40 No. 2 in C minor and op. 26 No. 2 in E flat minor; Scherzo in E, op. 54; Fantasie in F minor, op. 49; Nocturnes, No. 15 in F minor, op. 55 No. 1, No. 14 in F sharp

minor, op. 48 No. 2, No. 7 in C sharp minor, op. 27 No. 1, No. 8 in D flat, op. 27 No. 2. Liszt, Liebestraume, No. 3 in A flat; Valse Caprice (Schubert); Rigoletto Paraphrase; Gnomenreigen Étude; Hark, Hark, the Lark, Schubert-Liszt.

ORGAN COURSE.

D. ORGAN. Pupils beginning the study of the organ should have completed the third grade of the Piano Course and should continue a partial study of the piano (one lesson a week or every two weeks) throughout the course.

1ST YEAR.

Organ Primer, Stainer. Organ School, pt 1, 2, Rinck. Eight Easy Preludes and Fugues, Bach. Studies in Pedal Phrasing, bk 1, Buck. Three Adagios, Volckmar, op. 256; and easy pieces by Smart, Guilmant and others. The acquirement of a clean and fluent legato touch on manual and pedal keyboards, the independence of feet and hands and the elementary principles of registration are the essential objects to be sought.

2D YEAR.

Bach, v.2, Novello (Bridge edition), Little G minor Fugue. Buck, Studies in Pedal Phrasing, bk 1, 2. Handel, Concerto V. Mendelssohn, Prelude III in G, Andante, Sonata VI in D, Sonata II, C minor, first movement. Merkel, Adagio from Sonata II in G minor, Christmas Pastorale; and pieces by Guilmant, Tours, Calkin, etc. Exercises in modulation and transposition.

3D YEAR.

Bach, Trio Sonatas, Nos. 1, 2; Toccata in D minor, St. Ann's Fugue, Fugue in C minor, Prelude and Fugue in F minor. Rheinberger, Sonata Pastorale. Merkel, Sonata IV, in F minor. Guilmant, Sonata III, C minor. Handel,

Concerto VI, in B flat. Hesse, Introduction, Theme and Variations in A; and smaller pieces by French, English and American composers. Exercises in modulation, transposition and improvisation. Organ accompaniment and elementary principles of organ construction. Practice in sight reading of vocal score (four staves), in G and F clefs.

Graduation in this course should enable one to pass the examination for associateship in the American Guild of organists.

BIBLIOGRAPHY.

- Higgs, James.** Modulation.
Bridge, J. F. Organ Accompaniment.
Buck, Dudley. Choir Accompaniment.
Warriner, J. Extemporization.
Matthews, J. Organ Construction (a Handbook of the Organ).

III. Acoustics and Musical History. Two Years.

A. ACOUSTICS.

Sound: its cause and transmission; noise *vs.* musical sound; pitch; quality; overtones; motion of sounding strings and air columns.

Human voice; structural and physical characteristics of the principal orchestral and band instruments.

Beats, temperament and tuning.

B. HISTORY OF MUSIC. General facts concerning:

1. (*a*) Primitive music: among savage and semibarbarous people, and (*b*) ancient music: Chinese, Persian, Egyptian, Hebrew, Greek, Roman.

2. Medieval: early Christian; Gregorian; polyphony; folk-music, troubadours; minnesingers and mastersingers; Netherland school, (Dufay, de Pres, Orlando di Lasso); Palestrina; madrigal; early musical instruments; early types of composition; miracle plays, monodies and birth of opera; the cantata and oratorio; influence of the

Reformation ; hymn-singing and chorale ; more noted early English and French composers.

3. Classic : Corelli, Couperin, Domenico Scarlatti, J. S. Bach, C. P. E. Bach, Handel, Haydn, Mozart, Beethoven.

4. Modern : Weber, Schubert, Schumann, Mendelssohn, Chopin, Berlioz, Liszt, Wagner, Brahms.

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Acoustics.

Zahm. Sound and Music.

Broadhouse. Students Handbook of Acoustics.

Brewer. Sound and Its Phenomena.

Challoner. Science and Art of Music.

Fetis. Music Explained to the World.

Stone, W. H. Scientific Basis of Music.

Pauer, E. Elements of the Beautiful in Music.

Lussy. Musical Expression.

Kullak. The Aesthetics of Pianoforte Playing.

Goodrich, A. J. Music as a Language.

Hanslick. The Beautiful in Music.

History.

Grove. Dictionary of Music and Musicians, 4 Vols.

Parry, C. H. H. The Art of Music.

Dickinson. Study of the History of Music.

Baker. Biographical Dictionary of Musicians.

Langhans. History of Music.

Fillmore, J. C. History of Pianoforte Music.

Weitzmann. History of Pianoforte Playing and Pianoforte Literature.

Parry. Summary of Musical History.

Riemann. Catechism of Musical History, 2 Vols.

Biographies of most noted composers. (Scribner's Great Musicians Series.)

K E Y

TO THE

NEW YORK POINT SYSTEM

OF

Tangible Writing and Printing

FOR

LITERATURE, INSTRUMENTAL AND VOCAL MUSIC,
AND MATHEMATICS,

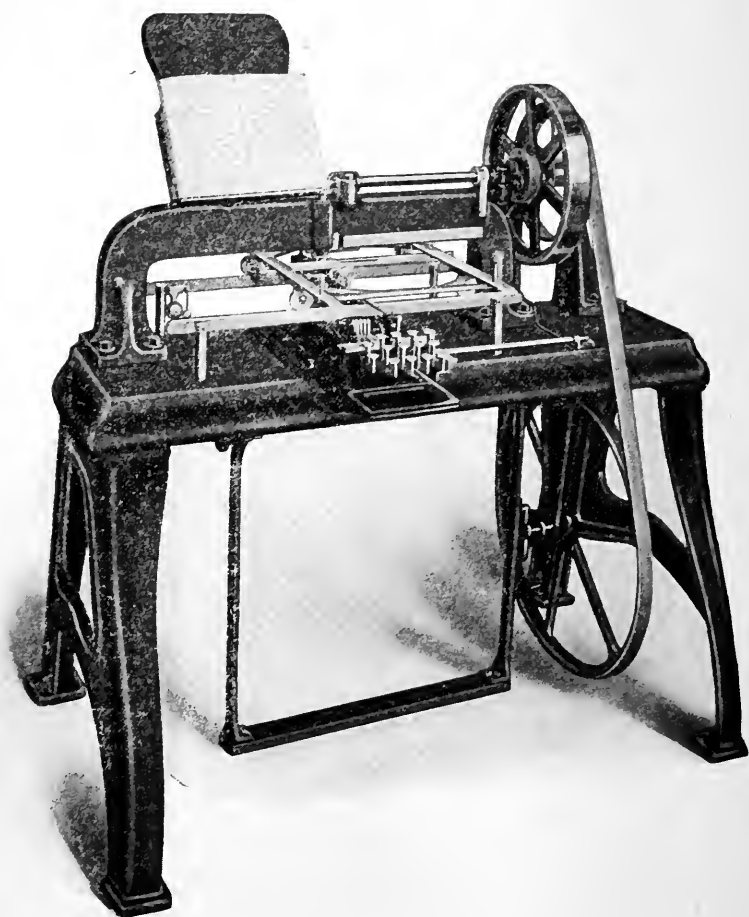
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

By WM. B. WAIT,

*Principal of The New York Institution for the Blind from 1863 to
1905; Emeritus Principal from 1905.*

1908.



STEREOGRAPH FOR EMBOSsing METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
January 22, 1908.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS,
PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, ⚫; second, ⚫⚫; third, ⚫⚫⚫; fourth, ⚫⚫⚫⚫; fifth, ⚫⚫⚫⚫⚫; sixth, ⚫⚫⚫⚫⚫⚫, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5; 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

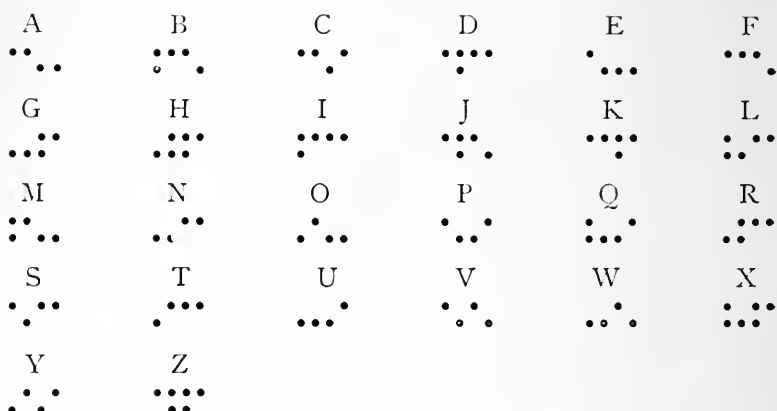
Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

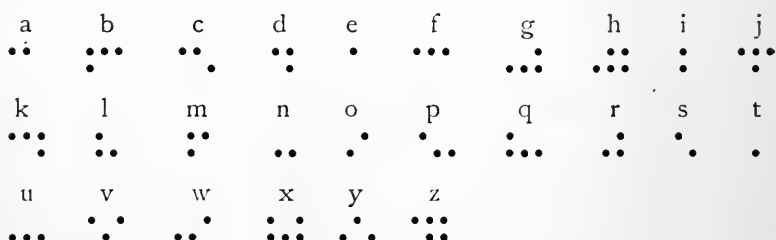
Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.



SMALL LETTERS.



It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠	⠠

Prefix, indicating that the characters which follow are numerals, ⠠. Thus, 1908, ⠠⠠⠠⠠⠠⠠⠠⠠. The vertical line indicates a blank space equal to one point.

PUNCTUATION MARKS.

Period, ⠠, preceded and followed by a blank space equal to two points.

Comma, ⠠, preceded and followed by a blank space equal to two points.

Semi-colon, ⠠, preceded and followed by a blank space equal to two points.

Colon	⠠	Acute Accent....	⠠
Apostrophe	⠠	Grave Accent....	⠠
Hyphen	⠠	Circumflex.....	⠠
Exclamation.....	⠠	Diæresis	⠠
Interrogation	⠠	Cedilla (French)..	⠠
Parenthesis *	⠠	Tilda (Spanish)...	⠠
Asterisk	⠠	Italics.....	⠠
Quotation *	⠠	Italics ended....	⠠⠠⠠⠠⠠⠠⠠⠠
Dash	⠠		

* Placed before and after the word or words affected by the sign.

ADAPTATIONS FOR GREEK.

Coronis	⠠	Ps	⠠
Long e.....	⠠	Iota subscript.....	⠠
Long o.....	⠠	Rough breathing.....	⠠

The accents are placed before accented letters and syllables, and are separated from them by one blank.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
...
n	p	s	u	v	w	y
not	part	some	under	very	will	you
..

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS
OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
...
from	good	have	large	of	shall
...
there	that	the	think	when	what
...
was	were	with	which	would	
...	

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mother, not *Mother*; Finger, not *Finger*; Andante, not *Andante*.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade ••••	æ ••••	ance ••••	ant ••••	ate ••••	augh ••••	ain ••••
ble ••••	bly ••••	cede ••••	ceed ••••	ch ••••	com ••••	
con ••••	dis ••••	eau ••••	ence ••••	ent ••••	ess ••••	fer ••••
ful ••••	gh ••••	ight ••••	ion ••••	ing ••••	œ ••••	
ong ••••	ou ••••	per ••••	pro ••••	ph ••••	sh ••••	
sion ••••	tion ••••	th ••••	ure ••••	wh ••••		

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz: th ••

The Third base has 11 contractions, viz:

and ••	of ••	the ••	that ••	ing ••	ch ••	ou ••
gh ••	ph ••	sh ••	wh ••			

The Fourth base has 81 signs divided into nine groups of nine signs each.

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a d l m n o r s th
 .. :: :: :: .. . :: . ::

Beginning with the first one, .. a new series may be formed by adding to it each one in order thus: :::: :::: etc.

Beginning with the second one, :: we have :::: :::: etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade æ ance K A C
 :::: :::: :::: :::: ::::
 ant F ate
 :::: :::: ::::

SECOND GROUP

D augh ain Z ble bly
 :::: :::: :::: :::: :::: ::::
 cede J ceed
 :::: :::: ::::

THIRD GROUP.

L com con X dis Q
 :::: :::: :::: :::: :::: ::::
 eau ence ent
 :::: :::: ::::

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
••••	••••	••••	••••	••••	••••
ful	B	ight			
••••	••••	••••			

FIFTH GROUP.

N	ion	asterisk	G	dash	U
••••	••••	••••	••••	••••	••••
œ	W	ong			
••••	••••	••••			

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
••••	••••	••••	••••	••••	••••	••••
ure	almost					
••••	••••					

SEVENTH GROUP.

R	could	come	H	ever	from
••••	••••	••••	••••	••••	••••
good	have	large			
••••	••••	••••			

EIGHTH GROUP.

S	shall	their	there	E	P
••••	••••	••••	••••	••••	••••
think	V	when			
••••	••••	••••			

NINTH GROUP.

what	was	were	with	grave accent
••••	••••	••••	••••	••••
acute accent	circumflex	would or diæresis	Italics	
••••	••••	••••	••••	

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: \cdot , \cdot , and \cdot . Thus:

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc.,
making 27 signs.

SECOND GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc., making 27 signs.

THIRD GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc., making 27 signs.

The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

SECOND GROUP.

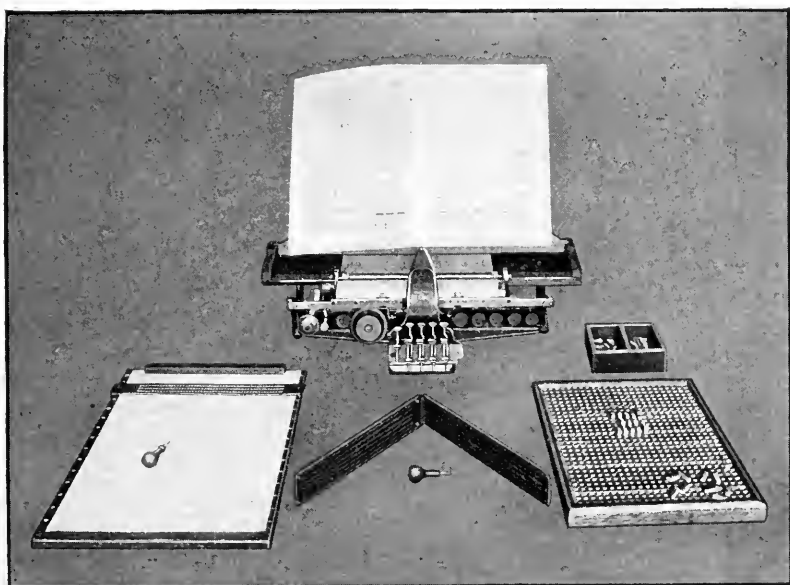
$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.

Kleidograph for Embossed Writing.



Desk Writing Tablet.

Pocket Tablet.

Frame and Type for Mathematics

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL
NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—
D a quarter note ••• 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8.

Second. To give the alphabetic equivalent, thus—mezzo forte
••• | • s, d, blank, i, blank, e.*

Accent •••

Accelerando •••

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short •••

Appoggiatura, long ••••

Arpeggio •••

Arpeggio, *continuously* through both hands ••• | •

A tempo

Bar ...; double bar ... | ...

Bridge sign •••

Crescendo • | •

Diminuendo • | • | •

Discontinuance : When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce • | •

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted :::: | • | • The triple dot has three points.

Down bow •••.

Finger signs. First, •••; second, ::::; third, •••; fourth, ::::; fifth, •••

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte ; | •

Fortissimo : | • | • ; very fortissimo : | • | • | •

Forte piano : | • | : | .

Forzando ••..

Group ..•

Group discontinued ..• | :

Half bow | ,::: | •••

Harmonic in guitar and in violin:

Heel in organ pedaling ::::

Interval signs. First, ::::; second, ••.; third, ::::; fourth, ••.; fifth, ••.; sixth, ::::; seventh, ••.; eighth, ••.

Left foot in organ pedaling :::

Left hand :::

Lower half of bow | :: | •••

Lower third of bow | . | •••

Melody sign •••.

Mezzo forte ••• | : | •

Mezzo piano ••• | : | .

Middle of bow | :: | •••

Middle third of bow | : | . | •••

Mordent •••; mordent inverted ••• | •••.

Music $\cdot\ldots$ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued $\cdot\ldots | :$ or, word sign $\cdot\ldots$ may be used.

Natural $:$ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is $\ddot{::}$, for D is $\ddot{^}$, for E is $\ddot{^}$, for F is $\ddot{^}$, for G is $\ddot{^}$, for A is $\ddot{^}$, for B is $\cdot^$. The duration sign for a whole note is $\ddot{::}$, for a half is $\ddot{^}$, for a quarter is $\ddot{^}$, for an eighth is $\ddot{^}$, for a sixteenth is $\ddot{^}$, for a thirty-second is $\ddot{^}$, for a sixty-fourth is $\cdot^$, for a one hundred and twenty-eighth is $\cdot^$, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter $\ddot{::}$

Number sign $\ddot{::}$ This sign shows that the characters following it will be numerals.

Nut of bow $\cdot\ldots | \cdot\cdot | \ddot{^}$

Octave signs. First octave, $\ddot{::}$; second, $\ddot{^}$; third, $\ddot{^}$; fourth, $\ddot{^}$; fifth, $\ddot{^}$; sixth, $\ddot{^}$; seventh, $\ddot{^}$; eighth, $\ddot{^}$

Open string $\cdot\ldots | \cdot^ | \cdot^$

Pause $\cdot\cdot\cdot$

Pedal $\cdot\cdot\cdot$

Pedal discontinued $\cdot\cdot\cdot | :$

Piano $\ddot{::} | \cdot$

Pianissimo $\ddot{::} | \cdot | \cdot$; very pianissimo $\ddot{::} | \cdot | \cdot | \cdot$

Piano forte $\ddot{::} | \cdot | \ddot{::} | \cdot$

Pizzicato $\cdot\ldots\cdot$

Point of bow $\cdot\ldots | \cdot\cdot | \ddot{^}$

Portamento $\ddot{::}$ placed before the note affected by it.

Pro forma $\ddot{::}$

Rallentando $\ddot{::}$

Repeat part of a measure, or one or more measures $\cdot\cdot$ viz, two points in the lower row.

Repeat note, chord, group or rest . viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ..::; rest a half, ..::; rest a quarter,; rest an eighth, ..::; rest a sixteenth, ..::; rest a thirty-second,; rest a sixty-fourth,; rest one hundred twenty-eighth

Right foot in organ pedaling ::

Right hand ::

Ritardando ::..

Ritenuto ::..

Rinforzando ::..

Sforzando ::..

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur . | :

Slur discontinued :

Sostenuto ::..

Staccato . ::

Staccatissimo or very staccato

Stroke of the glottis in singing .

Swell . . .

Take breath in singing

Tenuto ::..

Thumb in guitar : | :

Tie . ::

Toe in organ pedaling ::

Tremolo . . .

Trill ::.

Turn ::.; turn inverted ::. | ::.

Up bow .:.

Upper half of bow .:. | .: | :.

Upper third of bow .:. | . | :.

Whole bow .:. | .: | :.

With sign '.

Word sign .:. This is used in the body of *music* when *words* are to be used ; at the close of the words the word sign with the discontinuance are used thus .:. | : or the music sign '... may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign $\bullet \cdot \bullet$ always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign $\bullet \cdot \bullet$ thus, $\bullet \cdot \bullet \cdot \bullet$ The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign $\bullet \cdot \bullet \bullet$ twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals $\ddot{\cdot}$, $\dot{\cdot}$, $\ddot{\cdot}$. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign $\dot{\cdot}$ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are: first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, $\ddot{\cdot}$; second interval, $\dot{\cdot}$; third interval, $\dot{\cdot}$, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* •., followed by the octave sign and then the note. Thus, ••||:••:|•.||••||:•:

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, •••||:••:|•.||••||:•||:•.

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is •••, and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign •••.

Rule First. The sign of the mordent ••• is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign $\cdot\ddot{\cdot}\cdot$ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\cdot\ddot{\cdot}\cdot \mid \cdot$

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, $\ddot{\cdot}\cdot$; second octave, $\ddot{\cdot}\cdot\cdot$; third octave, $\ddot{\cdot}\cdot\cdot\cdot$, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign $\cdot\cdot$ is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign $\cdot\cdot$ is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign \therefore is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign \therefore is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat \therefore sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar $\dots | \dots$ followed by the repeat sign \therefore and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign \therefore followed by the *pro forma* sign $\cdot\cdot\cdot$ and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign \therefore followed by the numeral which shows the number of sharps or flats in the signature. Thus, $\flat \mid \therefore \mid \cdot\cdot$ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur $\flat \mid \therefore$ is placed before the notes slurred. The sign for discontinuance \therefore is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign $\flat \mid \therefore$ at the beginning of the first slur, and two slur signs $\flat \mid \therefore \mid \flat \mid \therefore$ at the

beginning of the second slur; at the end of the first slur write . | : | :; at the end of the second slur write . | : | | . | : | :

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance . | : | :; and at the end of the long slur make it twice with the discontinuance . | : | | . | : | :

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, :::: | :: | ::

If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, :::: | :: | .. | | .

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

TREMOLO SIGN.

Rule First. When one note or chord is played tremolo, write the sign $\cdot \cdot \cdot$ then the note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in the tremolo, then the tremolo discontinue sign. Thus,



$\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ | \cdot || $\cdot \cdot \cdot$ | $\cdot \cdot \cdot$ | \cdot || ...

Rule Second. When two notes, a note and a chord, or two chords are alternated, write the tremolo sign, then the first note or chord, giving as its value the time covered by the tremolo, then the same note or chord, giving as its value the kind of note to be played in tremolo, then the note or chord which is played in alternation, followed by the tremolo discontinue sign. Thus,



$\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ || $\cdot \cdot \cdot$ ||

Remark. In many cases the tremolo may be expressed by the use of the repeat sign without the tremolo sign, but in extended cases the use of the tremolo sign is more concise.

TURNS.

The turn is indicated by the sign $\cdot \cdot \cdot$.

Rule First. The horizontal turn is expressed by the sign $\cdot \cdot \cdot$ placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted turn is expressed by the sign \therefore , made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign \therefore twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\therefore \therefore \mid \therefore$

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign \bullet , and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign \bullet , in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | •.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark || • ||

An obtuse angle with the apex at the top, called rubato accent .• | .

A comma placed in a horizontal position, called the half tie $\cdot \cdot | \cdot \cdot$

A comma placed in a vertical position, called the comma $\cdot \cdot | \cdot$

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter $\cdot \cdot | \cdot$ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign \therefore , followed by \cdot , the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, $\therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \cdot \cdot \cdot \cdot \mid$

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, $\therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid$ F a whole, low position of the third, $\therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid$

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, $\therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid$

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four $\therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid \therefore \cdot \cdot \cdot \cdot \mid$

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

half, figured six four and then five three ♯♯♯ || :: | :. || ♯ ||
 :: | ♯ || :. ||

Rule Third. An accidental which affects a numeral will precede it by one blank. Thus, C a whole note figured sharp six

♯♯♯ || :: | ♯ || :. ||

Remark. In ink print a line is sometimes drawn through a numeral to show that that interval is to be raised. In point print the proper accidental will be used with the numeral. Again, an accidental sometimes appears without a numeral and affects the third interval. In point print the accidental will precede the numeral *three* in such cases.

RULE FOR USE OF BOTH POSITION AND FIGURED BASS.

When a note has figuring for both position and bass, the position will follow the note and then the bass figuring. Thus, F a quarter, position of the third, figured five three and then four two ♯♯ || :. || ♯. || :: | :. || :: | ♯ || :. || :: | ♯ || :. ||
 | ♯ || ♯ ||

RULE FOR NOTES FOLLOWING A NUMERAL.

Notes of the same value, but which follow any numeral, must have the value expressed, unless such notes are preceded by an octave sign or a bar. Thus, third octave E a quarter figured six, D a quarter figured six four, bar, C a quarter position of the octave, fourth octave C a quarter ♯♯ || :. || :: | :. ||
 ♯♯ || :: | :. || ♯ || :. || :: | :. || ♯ || :. ||
 ♯ || :. || ♯ || :. ||

TREATMENT OF THE HORIZONTAL LINE FOUND IN FIGURED BASSES.

In ink print, figured basses and positions are sometimes abbreviated by means of horizontal lines, thus, a bass note figured *six* may have a line at the right of the six with a *five* under the line. The line shows the continuance of the six and

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizontal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows:

doh	ray	me	fah	soh	lah	te
••	••	••	••	•	••	•

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is ••••; te an eighth dotted is ••• | •, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written • | •• and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written • | •• and is sung lā.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ∴

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For ch	write	⋅⋅	For ph	write	⋅⋅⋅
" ou	"	⋅⋅⋅	" the	"	⋅⋅
" sh	"	⋅⋅⋅	" and	"	⋅⋅
" th	"	⋅⋅	" of	"	⋅⋅
" wh	"	⋅⋅	" that	"	⋅⋅
" gh	"	⋅⋅⋅	" ing	"	⋅⋅

The use of the foregoing signs in the following lists is indicated by italics:

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Able	} as ending	- bl	Come	-	- cm
Ible		-	Coming	-	- <i>cming</i>
About	-	- abt	Common	-	- com
Above	-	- abv	Convenient	-	- convnt
Account	-	- acct	Convenience	-	- convnc
According	-	- <i>acrding</i>	Conveniently	-	- convntl
Accordingly	-	- <i>acrdingl</i>	Could	-	- cd
After	-	- af	Definition	-	- defntn
Afterward	-	- afwd	Demonstration	-	- dmnstrn
Again	-	- agn	Differ	-	- dfr
Against	-	- agnst	Difference	-	- dfnc
Almost	-	- al	Different	-	- dfrnt
Altogether	-	- <i>algt hr</i>	Differently	-	- dfrntl
Always	-	- alws	Does	-	- ds
Among	-	- amg	Down	-	- dn
Amount	-	- amt	Downward	-	- dnwd
Another	-	- <i>an thr</i>	Either	-	- <i>ethr</i>
Answer	-	- ans	Elsewhere	-	- <i>lswhr</i>
Anywhere	-	- <i>anywhr</i>	Except	-	- xcpt
Because	-	- bcs	Excepting	-	- <i>xcpting</i>
Been	-	- bn	Exception	-	- xcptn
Before	-	- bfr	Express	-	- xprs
Begin, begun or began	-	- bgn	Expressed	-	- xprsd
Below	-	- blw	Expression	-	- xprsn
Beneath	-	- <i>bn th</i>	Extraordinary	-	- <i>xtrdny</i>
Beside, besides	-	- <i>bsd, bsds</i>	First	-	- fst
Between	-	- <i>btwn</i>	Forward	-	- <i>frwd</i>
Better	-	- btr	Found	-	- fnd
Business	-	- <i>bzns</i>	Ful, as ending	-	- fl
Change	-	- <i>chg</i>	Further	-	- <i>fr thr</i>
Changing	-	- <i>chnging</i>	General	-	- gen

<i>For</i>	<i>Write</i>
Give - - -	gv
Goes - - -	gs
Gone - - -	gn
Government - - -	govt
Greater - - -	gtr
Greatest - - -	gtrst
Hence - - -	hnc
Henceforth - - -	hncfth
Henceforward - - -	hncfwd
Here - - -	hr
Hereafter - - -	hrftr
Heretofore - - -	hrtfr
Herewith - - -	hrwth
Herein - - -	hrn
Herself - - -	hrsf
Him - - -	hm
Himself - - -	hmsf
His - - -	hs
Instead - - -	instd
Inward - - -	inwd
Inwardly - - -	inwdl
Itself - - -	itsf
Kind - - -	k
Kinds - - -	ks
Know or knew - - -	kn
Knows - - -	kns
Known - - -	knn
Knowing - - -	kning
Large - - -	lg
Less - - -	ls
Like - - -	lk
Likewise - - -	lkws
Little - - -	ltl
Live - - -	lv
Made - - -	md
Make - - -	mk
Man - - -	mn
Ment, as ending - - -	mt
Might - - -	mgt
Mister - - -	Mr
Much - - -	mch
Must - - -	mst
Myself - - -	msf
Nearly - - -	nrly
Necessary - - -	nec
Necessarily - - -	necl
Neither - - -	nthr
Neighbor - - -	nbr
Ness, as ending - - -	ns
Never - - -	nv
None - - -	nn
Nor - - -	nr
Nowhere - - -	nowhr
Object - - -	obj
Objection - - -	objtn

<i>For</i>	<i>Write</i>
Occasion - - -	ocsn
Often - - -	ofn
Onward - - -	onwd
Opinion - - -	opn
Opportunity - - -	optnty
Other - - -	oth
Otherwise - - -	othws
Outward - - -	outwd
Outwardly - - -	outwdl
Point - - -	pnt
Principal or principle - - -	prin
Probable - - -	prbl
Probably - - -	prbly
Quarter - - -	qr
Quarters - - -	qrs
Question - - -	qn
Questionable - - -	qnbl
Reference - - -	rfnc
Right - - -	rt
Rightly - - -	rtl
Round - - -	rnd
Self - - -	sf
Several - - -	svl
Should - - -	sh
Sion, as ending - - -	sn
Take - - -	tk
Than - - -	thn
This - - -	ths
Tion, as ending - - -	tn
Together - - -	tgthr
Underneath - - -	ndrnth
Understand - - -	ndrstand
Unless - - -	nls
Until - - -	ntl
Upon - - -	upn
Upward - - -	upwd
Ward, as ending - - -	wd
Was - - -	ws
Were - - -	wr
What - - -	wht
Whether - - -	whthr
When - - -	whn
Where - - -	whr
Wherefore - - -	whrf
Wherein - - -	whrn
Whereby - - -	whrb
Whereeto - - -	whrt
Whereupon - - -	whrpn
While - - -	whl
Whose - - -	whs
Whom - - -	whm
Whomsoever - - -	whmsvr
Willing - - -	wling
You - - -	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Accent	-	ac	Interval	-	int
Accented	-	actd	Intervals	-	ints
Accidental	-	acl	Inversion	-	inv
Accompaniment	-	acmp	Inversions	-	invs
Action	-	actn	Inverted	-	invd
Alto	-	alt	Imperfect	-	imper
Altered	-	altrd	Leading tone	-	lt
Alternation	-	altrtn	Legato	-	leg
Alternating	-	altrtn ^{ing}	Lowered	-	lwd
Anticipation	-	antepn	Major	-	maj
Anticipated	-	antepd	Measure	-	msr
Arpeggio	-	arp	Measures	-	msrs
Augmented	-	aug	Mediant	-	med
Bad	-	bd	Melody	-	mel
Bass	-	bs	Melodic	-	melc
Cadence	-	cad	Melodies	-	mels
Cadences	-	cads	Metronome	-	met, or M
Canto fermo	-	cf	Minor	-	min
Chord	-	ch	Modulate	-	mdlt
Chords	-	chs	Modulation	-	mdltn
Chromatic	-	chro	Modulations	-	mdltns
Chromatically	-	chromly	Modulating	-	mdltn ^{ing}
Consonance	-	cnsnc	Motion	-	motn
Consonances	-	cnsncs	Neighboring note	-	nbring nt
Consonant	-	cnsnt	Neighboring notes	-	nbring nts
Contrary	-	cont	Ninth	-	nth
Consecutive	-	consec	Octave	-	oct
Concealed	-	concl'd	Octaves	-	octs
Counterpoint	-	cp	Opus	-	op
Degree	-	deg	Organ	-	org
Degrees	-	degs	Organ Point	-	org pnt
Dependent	-	dep	Parallel	-	par
Diatonic	-	dia	Period	-	prd
Diatonically	-	dialy	Perfect	-	per
Diminished	-	dim	Phrase	-	ph
Dissonant	-	dis	Position	-	posn
Dissonance	-	disnc	Positions	-	posns
Dominant	-	dom	Practise	-	prc
Double	-	dbl	Practised	-	prctd
Doubled	-	dbld	Practising	-	prctng
Doubling	-	dbling	Preparation	-	prepn
Example	-	ex	Prepared	-	prepd
Exercise	-	exe	Principal	-	prin
Fifth	-	fth	Progression	-	prog
Finger	-	fng	Progressions	-	progs
Fingers	-	fngs	Progressed	-	progd
Fingering	-	fnging	Raised	-	rsd
First	-	fst	Resolve	-	res
Fourth	-	fth	Resolved	-	resd
Fundamental	-	fundmtl	Resolution	-	resn
Good	-	gd	Rhythm	-	rh
Harmony	-	har	Rhythmic	-	rhc
Harmonic	-	harc	Rhythmical	-	rhcl
Harmonically	-	harcly	Rhythmically	-	rhcly
Hidden	-	hcn	Rhythms	-	rhs
Independent	-	indp	Scale	-	sc

<i>For</i>			<i>Write</i>		<i>For</i>		<i>Write</i>
Scales	-	-	scs		Suspensions	-	susps
Second	-	-	scnd		Suspended	-	suspd
Section	-	-	sec		Syncopation	-	syn
Seventh	-	-	svth		Syncopated	-	syntd
Sixth	-	-	sxth		Tenor	-	ten
Sixteenth	-	-	sxnth		Tenth	-	tnth
Soprano	-	-	sop		Tonic	-	ton
Staccato	-	-	stac		Triad	-	tr
Subordinate	-	-	sub		Triads	-	trs
Subdominant	-	-	subdom		Triplet	-	trp
Submediant	-	-	submed		Triplets	-	trps
Subtonic	-	-	subton		Unaccented	-	unactd
Substitution	-	-	substn		Unison	-	un
Substituting	-	-	substng		Unisons	-	uns
Supertonic	-	-	supton		Voice	-	vc
Suspension	-	-	susp		Voices	-	ves

WORDS RELATING TO THE ORGAN.

<i>For</i>			<i>Write</i>		<i>For</i>		<i>Write</i>
Bassoon	-	-	bsn		Pedals	-	peds
Bourdon	-	-	brdn		Piccolo	-	pic
Choir	-	-	chr		Quint	-	qnt
Clarinet	-	-	clr		Rohrflöte	-	rfl
Diapason	-	-	diap		Salicional	-	sal
Dulciana	-	-	dul		Solo	-	sol
English Horn	-	-	Eng hn		Sesquialtera	-	sesalt
Feet or Foot	-	-	ft		Spitzflöte	-	spfl
Flute	-	-	fl		Swell	-	sw
Flute Traverse	-	-	fl trav		Stop	-	stp
Fifteenth	-	-	ftnth		Stops	-	stps
Gamba	-	-	gam		Stopped	-	stpd
Gemshorn	-	-	gmsn		Trombone	-	trom
Harmonic Flute	-	-	harc fl		Trumpet	-	trm
Hautboy	-	-	obo		Twelfth	-	tlft
Hohlflöte	-	-	hlfe		Viola	-	vla
Keraulophon	-	-	ker		Violin	-	vln
Manual	-	-	mnl		Violoncello	-	cello
Mixture	-	-	mix		Vox Humana	-	v h
Open	-	-	opn		Waldflöte	-	wfl
Pedal	-	-	ped				

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The sign ⋮ , called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is \cdot .

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books :

1	2	3	4	5	6	7	8	9	0
T	⊢	⊥	⊣	V	>	Λ	<	L	□

In *written* algebra the numerals are :

1	2	3	4	5	6	7	8	9	0
⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮	⋮⋮

The number sign is not used in connection with this series.

Sign for division ⋮⋮

“ “ division ended $\text{⋮⋮} \mid \text{⋮}$

“ “ equality ⋮⋮

“ “ exponent ⋮⋮

“ “ exponent ended $\text{⋮⋮} \mid \text{⋮}$

“ “ inequality (*greater* than) $\text{⋮⋮} \mid \cdot$

“ “ “ (*less* than) $\text{⋮⋮} \mid \cdot$

“ “ infinity ⋮⋮⋮

“ “ is to, in stating a ratio $\text{⋮} \mid \cdot$

“ “ as, in stating a proportion ⋮⋮

Sign for minus ::

- “ “ multiplication ••
- “ “ multiplication ended •• | •
- “ “ plus ••
- “ “ plus and minus •• | ••
- “ “ parenthesis ••
- “ “ double parentheses ••••
- “ “ triple parentheses •••••
- “ “ quadruple parentheses ••••••
- “ “ radical ••
- “ “ radical ended •• | •
- “ “ subscript •• | •••

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

<i>For</i>	<i>Write</i>	<i>For</i>	<i>Write</i>
Adding - - -	ad ^{ing}	Extremes - - -	xtms
Addition - - -	adtn	Factor - - -	ftr
Algebra - - -	alg	Factoring - - -	ftr ^{ing}
Algebraic - - -	algc	First - - -	fst
Angle - - -	ngl	Fifth - - -	fth
Acute angle - - -	ct ngl	Follows - - -	fols
Antecedent - - -	antc	Following - - -	fol ^{ing}
Binomial - - -	bnl	Form - - -	fm
Circle - - -	cir	Formula - - -	fmla
Circumference - - -	crctm	Fourth - - -	fth
Coefficient - - -	coef	Fraction - - -	ftn
Comparison - - -	comp	Hexagon - - -	xgn
Comparing - - -	comp ^{ing}	Homogeneous - - -	homo
Compared - - -	compd	Lateral - - -	ltrl
Consequent - - -	cons	Mathematics - - -	math
Continued - - -	cont	Measure - - -	meas
Cube - - -	cb	Measured - - -	measd
Decimal - - -	dec	Measuring - - -	meas ^{ing}
Denominator - - -	dntr	Member - - -	mem
Denominators - - -	dntrs	Members - - -	mems
Diameter - - -	dmr	Minuend - - -	mnd
Difference - - -	dif	Monomial - - -	mon
Divide - - -	dv	Multiply - - -	ml
Divided - - -	dvd	Multiplied - - -	mld
Dividing - - -	dv ^{ing}	Multiple - - -	mlpl
Dividend - - -	dvnd	Multiplier - - -	mlpr
Division - - -	divn	Multiplicand - - -	mlcand
Divisor - - -	dvr	Multiplication - - -	mltn
Elimination - - -	elim	Negative - - -	neg
Equation - - -	eqtn	Negatively - - -	negl
Equivalent - - -	eqv	Ninth - - -	nth
Exponent - - -	xpnt	Numeral - - -	nmrl
Exponential - - -	xpntl	Numerical - - -	nmcl

<i>For</i>			<i>Write</i>
Numerically	-	-	nmcly
Number	-	-	num
Numerator	-	-	nmr
Octagon	-	-	octgn
Obtuse angle	-	-	ob ngl
Order	-	-	ord
Operation	-	-	optn
Operations	-	-	optns
Parallel	-	-	par
Parallelogram	-	-	pargm
Parenthesis	-	-	prnths
Pentagon	-	-	pngn
Perform	-	-	prfm
Performed	-	-	prfmd
Performing	-	-	prfmng
Perpendicular	-	-	pr
Plane	-	-	pl
Polygon	-	-	plgn
Polynomial	-	-	plnl
Positive	-	-	pstv
Positively	-	-	pstvly
Prime	-	-	prm
Product	-	-	pd
Proportion	-	-	prpn
Power	-	-	pwr
Powers	-	-	pwr
Quantity	-	-	qnt
Quantities	-	-	qnts
Quadrilateral	-	-	qdl
Quotient	-	-	qnt
Radical	-	-	rdl
Radius	-	-	rad
Ratio of diameter	to		
circumference	-	-	pi
Reciprocal	-	-	rcpl
Rectangle	-	-	rcngl
Reduce	-	-	rdc

<i>For</i>			<i>Write</i>
Reduced	-	-	rdcd
Reducing	-	-	rdcing
Remainder	-	-	rem
Represent	-	-	repr
Represented	-	-	reprd
Representing	-	-	reprng
Require	-	-	req
Required	-	-	reqd
Right angle	-	-	rt ngl
Root	-	-	rt
Second	-	-	scnd
Secant	-	-	sec
Seventh	-	-	svnth
Similar	-	-	smlr
Sixth	-	-	sxth
Subtraction	-	-	subtn
Subtrahend	-	-	subnd
Subtract	-	-	subt
Subtracted	-	-	subtd
Substitute	-	-	subst
Substituted	-	-	substd
Substituting	-	-	substng
Square	-	-	sq
Tangent	-	-	tan
Tenth	-	-	tnth
Time	-	-	tm
Times	-	-	tms
Third	-	-	thd
Transformation	-	-	trnsf
Transpose	-	-	trns
Transposed	-	-	trnsd
Transposing	-	-	trnsng
Transposition	-	-	trnsptn
Trinomial	-	-	tnl
Triangle	-	-	tngl
Value	-	-	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

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5 Malgré-Moi.	18 La Procession des Aïeux.	
6 Synnöve.	19 Le Sentier.	
7 L'Épinette.	20 Pauvre Enfant.	
8 Fumée.	21 Pourquoi.	
9 La Noce.	22 La Bagatelle.	
10 Rococo.	23 Partout.	
11 Le Chant D'Ingeborg.	24 Sur La Route de Bayreuth.	
12 Le Lendemain.	25 Enfin.	
13 Cheveux Blancs.	26 Le Jour de l'an.	

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12	Cantilène.	
13	Consolation.	
14	Prelude.	
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16	Étude No. 2.	
17	Étude No. 3.	
18	Étude No. 4.	
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5 Little Slumber Song. 15 The Snow Man.
6 Santa Claus Song. 16 A Winter Day.
7 Choral. 17 The Ring Dance.
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6 March of the Tin Soldiers. 24 Minuetto.
7 In the Garden. 25 Scherzo.
8 Ländler. 26 Impromptu.
9 The Daring Horseman. 27 A Request.
10 Happy Hours. 28 Onward!
11 A Little Dance. 29 The Hunt.
12 A Round Dance. 30 Song Without Words.
13 Children's Ball. 31 Innocence.
14 Sunshine. 32 A Loss.
15 Under the Village Limes. 33 Youthful Courage.
16 At the Pianoforte. 34 Hymn.
17 The Rope Dancer. 35 Good Night!
18 A Ditty.

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4	Allegro appassionato, * in $\frac{3}{4}$ and $\frac{4}{4}$ time.	
5	Andante un poco agitato, * in $\frac{4}{8}$ and $\frac{6}{8}$ time.	
6	Allegro scherzando e molto vivace, * in $\frac{2}{4}$ and $\frac{3}{4}$ time.	
7	Andante espressivo, * in $\frac{3}{4}$ and $\frac{3}{8}$ time.	
8	Allegro energico, * in $\frac{3}{4}$ and $\frac{2}{4}$ time.	
9	Andante melanconico, * in $\frac{4}{4}$ and $\frac{3}{4}$ time.	
10	Allegro vivace e con grazia, * in $\frac{1}{8}$ and $\frac{9}{8}$ time.	
11	Andante cantabile, * in $\frac{4}{4}$ and $\frac{6}{8}$ time.	
12	Vivace scherzando, * in $\frac{2}{4}$ and $\frac{3}{4}$ time.	
13	Allegro energico, * in $\frac{4}{4}$ and $\frac{3}{4}$ time.	
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Horvath, G.	Waving Scarves, Op. 84, No. 2. Published by T. Presser, Philadelphia.	\$0.10
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No. 4	The Wayside Cross.	
5	Distant View.	
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3	Grandmother Tells a Ghost Story.	
4	Opening of the Children's Party.	
5	Loving Soul and a Pure Heart.	
6	The Race.	
No. 7	The Angel in the Dream.	
8	The Nightingale.	
9	Spinning Song.	
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No. 7	Elegy.	
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9	Polonaise.	
10	Rondo.	
11	Italian Romance.	
12	Aria.	
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4	In the Boat.	10	The Little Soldier.
5	The Request.	11	In a Hurry.
6	The Cuckoo.	12	Good Night.
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3	in G, Allegretto.	6	in F, Vivace.

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7	Contemplation.
8	Without Repose.
9	Consolation.†
10	The Estray.
11	The Brook.
12	Venetian Gondellied.†
13	The Evening Star.
14	Lost Happiness.
15	The Poet's Harp.
16	Hope.
17	Passion.
18	Duetto.†
19	On the Seashore.
20	Fleeting Clouds.*
21	Agitation.
22	Sadness of Soul.
23	Song of Triumph.†
24	The Flight.
25	May Breezes.
No. 26	The Departure.
27	Funeral March.
28	Morning Song.
29	Venetian Gondellied.
30	Spring Song.†
31	Meditation.
32	Lost Illusions.
33	Song of the Pilgrim.
34	Spinning Song.*†
35	Shepherd's Complaint.
36	Serenade.
37	Revery.
38	The Adieu.
39	Delirium.
40	Elegie.
41	The Return.
42	Song of the Traveler.
43	Belief.
44	Forsaken.
45	Tarantella.
46	Retrospection.
47	The Moaning Wind.
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	2 Gondoliers. 4 Good Night.	
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	2 Ophelia. 5 Barcarolle.	
	3 Water Nymph.	
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3	Beethoven, L. Sonatina, No. 1, in G.	
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5	Behr, F. Op. 575, No. 2, In the Month of May.	
6	Behr, F. Op. 575, No. 3, Child's Play.	
7	Behr, F. Op. 575, No. 6, Shepherd's Song.	
8	Biedermann, A. J. Spring Flowers.	
9	Biedermann, A. J. Op. 91, No. 2, The Old Man in Leather.	
10	Gurlitt, C. Op. 101, No. 7, The Festive Dance.	
11	Hackh, O. Op. 230, No. 2, The Tin Soldier.	
12	Hackh, O. Op. 230, No. 5, On the Sea.	
13	Haydn, J. Andantino un poco Allegretto.	
14	Hiller, F. Op. 117, No. 13, Serenade.	
15	Hiller, P. Op. 61, No. 10, Butterfly Chase.	
16	Hiller, P. Op. 61, No. 11, Farewell, Dear Home!	
17	Hummel, J. N. Scherzo.	
18	Karganoff, G. Op. 25, No. 4, Grandfather's Dance.	
19	Köhler, L. Op. 243, Going to Church.	
20	Lange, G. Op. 243, No. 4, Harvest-tide.	
21	Lichner, H. A Short Story.	
22	Loeschhorn, A. Op. 138, No. 7, In the Twilight.	
23	Löw, J. Cavatina.	
24	Meister, W. Forget Me Not.	
25	Mendelssohn, F. Wandering.	

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Oesterle, L. Pianists' First and Second Year.—*Continued.*

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27	Mozart, W. A	Rondo in C.	
28	Poldini, E.	General Boom Boom.	
29	Ravina, H.	Op. 86, Flattery.	
30	Reinecke, C	Op. 107, No. 14, At Sunset.	
31	Reinhold, H.	Op. 39, No. 2, Fairy Tale.	
32	Reinhold, H.	Op. 39, No. 9, Hungarian Dance.	
33	Rohde, E	Marionettes.	
34	Rummel, J.	Rondino Galop.	
35	Rummel, J.	Tyrolienne.	
36	Schmoll, A	Op. 50, No. 23, Polonaise.	
37	Schmoll, A	Op. 50, No. 24, Cymbals and Castenets.	
38	Spindler, F.	Trumpeter's Serenade.	
39	Steenfeldt, P. A. D.	The Prayer of the King's Daughter.	
40	Thomé, F	Mélo die.	
41	Thomé, F	Remembrance.	
42	Tschaikowsky, P.	Op. 39, Dolly's Funeral.	
43	Tschaikowsky, P.	German Song.	
44	Von Wilm, N.	Op. 81, No. 10, Gavotte.	
45	Von Wilm, N.	Op. 81, No. 16, Mazurka.	
46	Wolff, B	Op. 44, No. 6, Children at Play.	
47	Wolff, B.	Op. 50, No. 1, Rondo in G.	
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	2 Polka.	5 Galop	
	3 Polka Mazurka.	6 Schottisch.	
Sapellnikoff, W. Petite Mazurka, Op. 2; revised and fingered by W. Scharfenberg. Published by G. Schirmer, New York.10
Sapellnikoff, W. Gavotte, Op. 4, No. 2. Published by G. Schirmer, New York10

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Schubert, F	Minuet from Quartette in D major, No. 8; edited by E. Schultze. Published by G. Schirmer, New York	.05
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6	A Poor Orphan Child.	28	Remembrance, November 4, 1847 (Mendelssohn's death).
7	Hunting Song.	29	Strange Man.
8	Wild Horseman.	30	Lento Assai.
9	Folk Song.	31	War Song.
10	Happy Farmer.	32	Sheherazade.
11	Siciliano.	33	Vintage Time.
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13	May Song.	35	Mignon.
14	A Little Study.	36	Italian Sailors' Song.
15	Spring Song.	37	Sailor's Song.
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17	Little Morning Wanderer.	39	Winter Time, No. 2.
18	Reapers' Song.	40	Little Fugue.
19	A Little Romance.	41	Northern Song, Greeting to Gade
20	Rustic Song.	42	Figurated Choral.
21	Lento con espressione.	43	New Year's Song.
22	Roundelay.		

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Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

Pianoforte Music, Classified.

FIRST YEAR.

- Behr, F. Op. 575, No. 1. Child's Song.
2. In the Month of May.
3. Child's Play.
6. Shepherd's Song.
All from "Pianists' First and Second Year."
- Biedermann, A. J. Spring Flowers, from "Pianists' First and Second Year."
Biedermann, A. J. Op. 91, No. 2, "The Old Man in Leather," from "Pianists' First and Second Year."
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No. 1. Candor. No. 5. Innocence.
2. Arabesque. 7. Clear Stream.
3. Pastoral. 10. Delicate Flower.
- Ehmann, A. Thirty-six Melodic and Rhythmical Studies, Book I.
No. 1. Little Melody. No. 10. Tyrolienne.
2. Variation of No. 1. 11. Swing Song.
3. Variation of No. 1. 12. Cantilene.
4. Variation of No. 1. 13. Consolation.
5. Waltz. 14. Prelude.
6. Chase. 15. Étude No. 1.
7. Theme. 16. Étude No. 2.
8. Waltz. 17. Étude No. 3.
9. March. 18. Étude No. 4.
19. Divertissement.
- Gurlitt, C. Op. 74, Aus der Kinderwelt.
No. 1. Morning Song. No. 5. Slumber Song.
2. The Friendless Child. 7. Choral.
3. Cradle Song.
- Gurlitt, C. Op. 130, Thirty-five Easy Studies.
No. 1. Morning Greeting. No. 5. Off to the Meadows.
2. Mischievous Boy. 6. March of the Tin Soldiers.
3. The Gentle Maiden. 7. In the Garden.
4. Prayer. 8. Ländler.
- Hackh, O. Op. 230, No. 2, The Tin Soldier.
No. 5, Barcarolle, "On the Sea."
Both from "Pianists' First and Second Year."
- Köhler, L. Op. 190, Easy Pieces for Beginners, complete.
- Lichner, H. A Short Story, from "Pianists' First and Second Year."
- Mozart, W. A. Sonatina, from "Pianists' First and Second Year."
- Reinecke, C. Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year."
- Rummel, J. Les Allegresses Enfantsines, No. 1, Waltz.

Rummel, J. Tyrolienne, from "Pianists' First and Second Year."
 Rummel, J. Rondino Galop, from "Pianists' First and Second Year."
 Schumann, R. Op. 68, Album for the Young.

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| No. 1. Melody. | No. 5. A Little Piece. |
| 2. Soldiers' March. | 6. A Poor Orphan Child. |
| 3. Humming Song. | 7. Hunting Song. |
| 4. A Choral. | 10. Happy Farmer. |

Spindler, F. Op. 44, May Bells.

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| No. 1. Tranquillo. | No. 4. Intimo. |
| 2. Semplice. | 5. Dolcemente. |
| 3. Giovale. | |

Thomé, F. Melodie, from "Pianists' First and Second Year."

Thomé, F. Remembrance, from "Pianists' First and Second Year."

Wait, Wm. B. Normal Course of Pianoforte Technic.

SECOND YEAR.

Bach, J. S. Twelve Little Preludes.

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| No. 1. Moderato, C. | No. 9. Molto Moderato, E minor. |
| 2. Tempo Commodo, C minor. | 10. Moderato, F. |

Baumfelder, F. Op. 270, No. 6, Music Box.

Beethoven, L. Sonatina in G, from "Pianists' First and Second Year."

Beethoven, L. Minuet in C, from "Pianists' First and Second Year."

Blakeslee, A. C. Op. 25, Crystal Fountain Waltz.

Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.

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| No. 4. Little Reunion. | No. 13. Consolation. |
| 6. Progress. | 14. Styrienne. |
| 8. Graceful. | 15. Ballad. |
| 9. The Chase. | 16. Gentle Complaint. |
| 11. The Blackbird. | 17. Prattler. |
| 12. Farewell. | 18. Inquietude. |
| | 19. Ave Maria. |

Clementi, M. Op. 36, Six Sonatinas.

No. 1 in C, Allegro, Andante, Vivace.

No. 2 in G, Allegretto, Allegretto, Allegro.

Due, F. Bric-à-Brac, Album Musical, Book III.

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| No. 1. Fragile. | No. 6. Synnóve. |
| 2. Valenciennes. | 7. L'Épinette. |
| 3. Le Pont des Baisers. | 8. Fumée. |
| 4. Petite-Maitre. | 23. Partout. |
| 5. Malgré-moi. | 24. Sur La Route de Bayreuth. |

Ehmant, A. Thirty-six Melodic and Rhythmical Studies, Book II.

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| No. 1. Resignation. | No. 4. Rustic Dance. |
| 2. Capriccietto. | 5. Study in Thirds. |
| 3. Polka. | 6. Quickstep. |

Engelmann, H. Op. 620, No. 2, Awakening.

Gade, N. W. Op. 36, Christmas Pieces.

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| No. 1. The Christmas Bells. | No. 3. The Christmas Tree. |
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- Gurlitt, C. Op. 74, Aus der Kinderwelt.
 No. 4. After School. No. 14. In the Garden.
 6. Santa Claus. 16. A Winter Day.
 9. Tin Soldiers' March. 19. Evening Prayer.
- Gurlitt, C. Op. 130, Thirty-five Easy Studies.
 No. 9. The Daring Horseman. No. 17. The Rope Dancer.
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 11. A Little Dance. 20. The Lament.
 12. A Round Dance. 21. From the North.
 13. Children's Ball. 22. Rustic Dance.
 14. Sunshine. 23. Serious Moments.
 15. Under the Village Limes. 31. Innocence.
 16. At the Pianoforte.
- Gurlitt, C. Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."
- Handel, G. F. Fugue No. 1, from "Six Fugues."
- Haydn, J. Andantino, from "Pianists' First and Second Year."
- Hiller, P. Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."
- Hiller, P. Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."
- Hoffman, C. Romance, "On the Heights."
- Hummel, J. N. ... Scherzo, from "Pianists' First and Second Year."
- Karganoff, G. Op. 25, No. 4, Grandfather's Dance, from "Pianists' First and Second Year."
- Köhler, L. Op. 243, Going to Church, from "Pianists' First and Second Year."
- Kullak, T. Op. 81, Scenes from Childhood.
 No. 1. Child's Prayer.
 2. The Little Wanderer.
 3. Grandmother Tells a Ghost Story.
 4. Opening of the Children's Party.
 5. Loving Soul and a Pure Heart.
- Lange, G. Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."
- Lichner, H. Twelve Characteristic Pieces.
 No. 1. Entreaty. No. 3. Longing.
 2. Contemplation.
- Loeschhorn, A. Op. 96, "Aus der Kinderwelt."
 No. 1. Sabbath Morning. No. 4. In the Boat.
 2. The Little Postillion. 5. The Request.
 3. There Was Once a King.
- Loeschhorn, A. Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."
- Meister, W. Forget Me Not, from "Pianists' First and Second Year."
- Mendelssohn, F. Songs Without Words.
 No. 4. Confidence. No. 9. Consolation.
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Rummel, J. Les Allegresses Enfantines.

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| No. 2. Polka. | No. 5. Galop. |
| 3. Polka Mazurka. | 6. Schottisch. |
| 4. Tyrolienne. | |

Schumann, R. Op. 68, Album for the Young.

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| No. 8. Wild Horseman. | No. 19. A Little Romance. |
| 9. Folk Song. | 20. Rustic Song. |
| 16. First Loss. | 24. Harvest Song. |
| 18. Reapers' Song. | 26. Moderato con Espressione. |

Seeboeck, W. C. E. . The Dream Fairy.

Spindler, F. Op. 44, May Bells.

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| No. 6. Di buon Umore. | No. 10. Dolce. |
| 7. Giocosamente. | 11. Dolente. |
| 8. Tenore. | 12. Religioso. |
| 9. Cordiale. | |

Spindler, F. Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D. . Prayer of the King's Daughter, from "Pianists' First and Second Year."

Tschaikowsky, P. German Song, from "Pianists' First and Second Year.

Tschaikowsky, P. Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

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Von Wilm, N. Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."

Wait, Wm. B. Normal Course of Pianoforte Technic.

Westerhout, N. Rondo d'Amour.

Wolff, B. Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B. Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Bach, J. S. All of previous year.

Bach, J. S. Twelve Little Preludes.

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| No. 3. Vivace, D minor. | No. 7. Allegro, C minor. |
| 4. Moderato, D. | 8. Molto Moderato, D. |
| 5. Moderato, E. | 11. Allegro, F. |
| 6. Vivace, E minor. | 12. Allegretto, G minor. |

Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord," from "Pianists' First and Second Year."

- Baumfelder, F. Op. 270, Kinderscenen.
 No. 1. Sandman Knocks. No. 5. Young Officer.
 2. The Stork Has Come. 7. Setting Sun.
 3. Old Ruin. 8. Grandma's Tale.
 4. Vintage.
- Beethoven, L. Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.
 Beethoven, L. Album-Leaf, "Für Elise."
 Beethoven, L. Op. 49, No. 2, Sonatina in G major.
- Blakeslee, A. C. Op. 9, May Party Dance.
- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 22. Barcarolle. No. 24. Swallow.
 No. 25. Chevaleresque.
- Clementi, M. Op. 36, Six Sonatinas.
 No. 3 in C, Spiritoso, Un poco adagio, Allegro.
 4 in F, Allegro con Spirito, Andante, Rondo.
 5 in G, Presto, Air Suisse, Rondo.
 6 in D, Allegro con Spirito, Rondo.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 10. Rocoço. No. 17. Vers Le Nord.
 11. Le Chant D'Ingeborg. 18. La Procession des Aïeux.
 12. Le Lendemain. 19. Le Sentier.
 13. Cheveux Blancs. 20. Pauvre Enfant.
 14. La Vieille Amie. 21. Pourquoi.
 15. Au Pis Aller. 25. Enfin.
 16. Sans Intention. 26. Le Jour de l'an.
- Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book III.
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 3. Ballet Dance. 6. Romance.
- Eighty-two Hymn Tunes in various meters.
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- Gade, N. Op. 36, Christmas Pieces.
 No. 2. Christmas Song. No. 5. Dance of Little Girls.
 4. Boys' Merry-Go-Round. 6. Good Night.
- Giese, T. Op. 293, Six Melodious Pieces.
 No. 1. Tarantelle. No. 4. The Two Fisher-boys.
 2. Children's Feast. 5. Gavotte.
 3. Grandmother's Song. 6. Funeral March.
- Goldner, W. Gavotte Mignonne.
- Grieg, E. Op. 12, Lyrical Pieces.
 No. 1. Arietta. No. 3. Watchman's Song.
 2. Waltz. 8. Patriotic Song.
- Gurlitt, C. Op. 74, Aus der Kinderwelt.
 No. 8. Merry Company. No. 15. The Snow Man.
 10. The Bold Rider. 17. The Ring Dance.
 11. The Dolls' Dance. 18. Sorrowful Hour.
 12. Under the Linden. 20. The Gentle Child and the
 13. The Sick Little Brother. Noisy Child.

- Schehlmann, L.....From Fairy Land.
Schmoll, A.....Op. 50, No. 23, Polonaise, from "Pianists' First and
Second Year."

- Schmoll, ACymbals and Castanets, from "Pianists' First and Second Year."
- Schubert, F.....Op. 94, Moments Musicaux, No. 3.
- Schumann, R.....Op. 68, Album for the Young.
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| No. 11. Siciliano. | No. 28. Remembrance, Nov. 4, 1847. |
| 14. A Little Study. | 38. Winter Time, No. 1. |
| 15. Spring Song. | 41. Northern Song. |
| 17. Little Morning Wanderer. | 42. Figured Choral. |
| | 43. New Year's Song. |
- Schytte, L.....Op. 79, Twelve Miniatures.
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| No. 1. Norwegischer Bauerntanz. | No. 2. Ein Traum. |
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- Smith, S. "Dorothy," An Old English Dance.
- Sousa, J. PLiberty Bell March.
- Suppé, FMarche du Diable (4 hands).
- Wait, Wm. B.....Normal Course of Pianoforte Technic.

FOURTH YEAR.

- Bach, J. S.....All of previous years.
- Bach, J. S.....Fifteen Two-part Inventions.
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| No. 1. Allegro, C. | No. 13. Allegretto Tranquillo, A minor |
| 4. Allegro, D minor. | 14. Moderato, B flat. |
| 6. Allegretto, E. | 15. Allegro non troppo, B minor. |
- Bach, J. S.....Album of Twenty-one Pieces, Schirmer Library Edition.
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| No. 1. Aria, from Fourth Partita, D. |
| 2. Aria, from Pentecost Cantata, F. |
| 4. Bourrée, from Third Violoncello Suite, G. |
| 5. Bourrée, from Trumpet Suite, D. |
| 6. Bourrée, from Second Violin Sonata, G minor. |
| 10. Gavotte, from Sixth Violoncello Suite, D. |
| 11. Gigue, from First Partita, B flat. |
| 12. Intrata, from Fifth Violoncello Suite, G minor. |
| 13. Menuet, from First Partita, B flat. |
| 14. Menuet, from Third French Suite, B minor. |
| 15. Menuet, from First Violoncello Suite, D. |
| 19. Rondo-Gavotte, from Sixth Violin Sonata, E. |
| 20. Sarabande, from Fifth English Suite, E minor. |
| 21. Sarabande, from First French Suite, D minor. |
- Bach, J. S.....Gavotte, from G major suite. (Kullak Edition.)
- Bach, J. S.....Preambulum. (Kullak Edition.)
- Bach, J. S.....Bourrée in G major, from Fourth Violoncello Sonata.
- Beaumont, P.....Berceuse, "Slumber Sweetly."
- Beethoven, L.....Op. 49, No. 1, Sonatina in G minor.
- Beethoven, L.....Op. 33, Seven Bagatelles.
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| No. 1 in E flat, Andante grazioso, | No. 4 in A, Andante. |
| quasi Allegretto. | 6 in D, Allegretto quasi Andante. |
| 2 in C, Scherzo, Allegro. | |

- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 20. Tarantelle. No. 23. Return.
 21. Harmony of the Angels.
- Czerny, C. Op. 261, One Hundred and One Preparatory Lessons.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 9. La Noce. No. 22. La Bagatelle.
- Dvořák, A. Op. 100, No. 7, Humoreske.
- Ehmann, A. Thirty-six Melodic and Rhythmical Studies, Book IV.
 No. 1. Water Nymph. No. 4. Valse Melancholique.
 2. Elegy. 5. May Dance.
 3. Méditation.
- Engelmann, H. Op. 523, Diamond Medal March and Two-Step.
- Eugene, M. C. Cupid's Garden, Intermezzo.
- Geibel, A. Gavotte Allemande.
- Goerdeler, R. Electric Flash Galop (4 hands).
- Grieg, E. Op. 12, Lyrical Pieces.
 No. 4. Elfin Dance. No. 6. Norwegian Melody.
 5. Folk Song. 7. Album-Leaf.
- Handel, G. F. Fugue No. 3, from "Six Fugues."
- Handel, G. F. Fugue No. 4, from "Six Fugues."
- Hewitt, H. D. With Wind and Tide March (4 hands).
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
 No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
 No. 1. Greeting at Morn. No. 4. The Wayside Cross:
 3. The Mill.
- Loeschhorn, A. Op. 96, Aus der Kinderwelt.
 No. 12. Good Night.
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance.
- MacDowell, E. A. Op. 51, Woodland Sketches:
 No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
- Marks, E. F. Op. 27, Petite Valse de Ballet.
- Mendelssohn, F. Op. 72, Six Christmas Pieces.
 No. 5 in G minor, Allegro Assai. No. 6 in F, Vivace.
- Mendelssohn, F. Songs Without Words.
 No. 1. Sweet Souvenir. No. 31. Meditation.
 7. Contemplation. 33. Song of the Pilgrim.
 13. Evening Star. 40. Elegie.
 18. Duetto. 42. Song of the Traveler.
 19. On the Seashore. 43. Belief.
 25. May Breezes. 46. Retrospection.
 27. Funeral March.
- Moszkowski, M. Op. 18, No. 1, Melody in F.
- Mozart, W. A. Sonata in C, No. 1, Schirmer Library Edition.
- Paderewski, I. J. Op. 8, No. 3, Melody in B.
- Sapellnikoff, W. Op. 2, Petite Mazurka.

Schumann, R. Op. 68, Album for the Young.

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| No. 12. Knight Rupert. | No. 31. War Song. |
| 13. May Song. | 32. Sheherazade. |
| 21. Lento con espressione. | 33. Vintage Time. |
| 22. Roundelay. | 34. Theme. |
| 23. Cavalry-piece. | 35. Mignon. |
| 25. Echoes from the Theater. | 36. Italian Sailors' Song. |
| 27. Canon. | 37. Sailor's Song. |
| 29. Strange Man. | 39. Winter Time, No. 2. |
| 30. Lento assai. | 40. Little Fugue. |

Schytte, L. Op. 79, Twelve Miniaturen.

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| No. 3. Am Fasching. | No. 7. Maerschen. |
| 4. Der Troubadour. | |

Waddington, E. Op. 34, No. 1, The Witches' Patrol.

Wait, Wm. B. Normal Course of Pianoforte Technic.

Zitterbart, F. Romance.

FIFTH YEAR.

Bach, J. S. All of previous years.

Bach, J. S. Fifteen Two-part Inventions.

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| No. 2. Allegro Moderato, C minor. | No. 9. Con Spirito, F minor. |
| 3. Vivace, D. | 10. Presto, G. |
| 5. Allegro Moderato, E flat. | 11. Allegro Moderato, G minor. |
| 7. Allegro, E minor. | 12. Allegro Giocoso, A. |
| 8. Vivace, F. | |

Bach, J. S. Allemande, from G major suite, Kullak Edition.

Bach, J. S. Courante, from G major suite, Kullak Edition.

Bach, J. S. Bourrée, from G major suite, Kullak Edition.

Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.

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| No. 3. Bourrée, from Second English Suite, A minor. |
| 7. Gavotte, from Fifth French Suite, G. |
| 8. Gavotte, from Sixth English Suite, D minor. |
| 9. Gavotte, from Third English Suite, E minor. |

Beethoven, L. Op. 33, Seven Bagatelles.

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| No. 5 in C, Allegro ma non troppo. | No. 7 in A flat, Presto. |
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Bohm, C. Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).

Bohm, C. Op. 303, Fanfare, Rondo Militaire (4 hands).

Chaminade, C. Album of Seventeen Pieces, Vol. I.

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| No. 8. Pièce Romantique. Op. 9. No. 1. |
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Chopin, F. Op. 69, No. 1, Valse, A flat (Posthumous).

Chopin, F. Op. 9, No. 2, Nocturne, E flat.

Chopin, F. Op. 28, No. 3, Prelude, G.

Chopin, F. Op. 28, No. 15, Prelude, D flat.

Chopin, F. Op. 7, No. 3, Mazurka, F minor.

Cramer, J. B. Fifty Selected Studies (Von Bülow).

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| No. 1 in C, Allegro. |
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- Engelmann, H. Concert Polonaise (4 hands).
- Gaide, P. Op. 36, Dance of the Gnomes.
- Grieg, E. Op. 46, First Peer Gynt Suite.
No. 2. Death of Asa.
- Grieg, E. Op. 43, Lyrical Pieces.
No. 3. At Home.
- Handel, G. F. Fugue No. 5, from "Six Fugues."
- Handel, G. F. Fugue No. 6, from "Six Fugues."
- Heller, S. Op. 85, No. 2, Tarantelle.
- Heller, S. Op. 138, No. 9, Curious Story.
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
No. 2. Presto, in $\frac{2}{8}$ and $\frac{3}{8}$ time.
3. Andante grave, in $\frac{4}{4}$ time.
5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
No. 2. Joyous Rambling. No. 6. Village Festival.
5. Distant View.
- MacDowell, E. A. . . . Op. 51, Woodland Sketches.
No. 3. At An Old Trysting Place. No. 10. Told at Sunset.
- Mendelssohn, F. Songs Without Words.
No. 5. Restlessness. No. 29. Venetian Gondellied.
14. Lost Happiness. 36. Serenade.
20. Fleeting Clouds. 38. Adieu.
23. Song of Triumph. 45. Tarantella.
47. The Moaning Wind.
- Merkel, G. Op. 65, Hunting Scene.
- Moszkowski, M. Op. 15, No. 1, Serenata (4 hands).
- Mozart, W. A. Sonata in F, No. 4, Schirmer Library Edition.
- Nevin, E. Op. 13, Water Scenes.
No. 2. Ophelia. No. 4. Narcissus.
- Nevin, E. Op. 25, A Day in Venice.
No. 1. Dawn. No. 3. Venetian Love Song.
2. Gondoliers. 4. Good Night.
- Paderewski, I. J. Op. 14, No. 1, Minuet in G.
- Sapellnikoff, W. Op. 4, No. 2, Gavotte.
- Schuett, E. Op. 17, No. 1, Gavotte Humoresque.
- Schytte, L. Op. 79, Twelve Miniaturen.
No. 5. Elfenspiel. No. 9. Abenddämmerung
6. Der Flötenspieler. 10. Was die Quelle Singt.
8. Valse Mignonne. 11. Aus Alter Zeit.
12. Soldatenmarsch.
- Spindler, F. Op. 17, Drawing Room Flower.
- Tschaikowsky, P. Op. 2, No. 3, Song Without Words.
- Wait, Wm. B. Normal Course of Pianoforte Technic.

SIXTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
No. 16. Passepied from Fifth English Suite, E minor.
No. 17. Praeludium from First Partita, B flat.
- Bach, J. S. Prelude in B Flat from Well-tempered Clavier, No. IV,
Tausig selected.
- Bach, J. S. Fugue in B flat from Well-tempered Clavier, No. IV, Tausig
selected.
- Bach, J. S. Bourrée in B minor, from Second Violin Sonata.
- Bach-Mason Gavotte in D, from Sixth Violoncello Sonata.
- Beethoven, L. Op. 2, No. 1, Sonata in F minor.
- Bohm, C. Op. 153, Polonaise, "With Song and Mirth."
- Chopin, F. Op. 37, No. 1, Nocturne, G minor.
- Chopin, F. Op. 64, No. 1, Valse, D flat.
- Clementi, M. Gradus ad Parnassum.
No. 1 in C, Veloce. No. 2 in C, Veloce.
- Cramer, J. B. Fifty Selected Studies (Von Bülow).
No. 7 in F Minor, Moderato con espressione. No. 8 in C, Allegro Brillante.
- Grieg, E. Op. 43, Lyrical Pieces.
No. 2. Solitary Wanderer.
- Haberbier, E. A Spring Flower, Fruelingserwachen.
- Handel, G. F. "Harmonious Blacksmith," theme with variations.
- Hiller, F. Op. 56, Book I, Rhythmical Studies.
No. 6. Allegro scherzando e molto vivace, in $\frac{2}{2}$ and $\frac{3}{2}$ time.
No. 7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.
No. 11. Andante cantabile, in $\frac{4}{4}$ and $\frac{6}{8}$ time.
No. 12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
- Holst, E. Revel of the Witches (4 hands).
- Holst, E. On to the Battle, Marche Triomphale (4 hands).
- Horvath, G. Op. 84, No. 2, Waving Scarves.
- Ketterer, E. Op. 266, Saltarelle.
- Kontski, A. de Op. 271, Polonaise.
- Liadow, A. Op. 32, Valse Badinage (The Musical Snuff-box).
- Liebling, E. Op. 33, Spring Song.
- Lysberg, C. B. Op. 51, La Baladine.
- MacDowell, E. A. Op. 51, Woodland Sketches.
No. 4. In Autumn. No. 7. From Uncle Remus.
9. By a Meadow Brook.
- Martin, G. D. La Ballerina.
- Mendelssohn, F. Songs Without Words.
No. 3. Hunting Song. No. 26. Departure.
8. Without Repose. 30. Spring Song.
10. Estray. 32. Lost Illusions.
11. The Brook. 39. Delirium.
15. The Poet's Harp.

- Merkel, G Op. 92, Tarantelle.
 Mills, S. B Op. 31, Gavotte.
 Moszkowski, M. Op. 15, No. 1, Serenata.
 Moszkowski, M. "In Tempo di Minuetto."
 Moszkowski, M. Op. 18, No. 2, Scherzino in F.
 Nevin, E. Op. 13, Water Scenes.
 No. 3. Water Nymph.
 Ravina, H. Op. 14, No. 1, Étude de Style.
 Rubinstein, A. Op. 44, No. 1, Romance in E flat.
 Scharwenka, X. Op. 3, No. 1, Polish Dance.
 Schubert, F. Op. 142, No. 2, Impromptu.
 Schubert-Schultz Minuet in D, from Third Quartet.
 Schumann, R. Op. 28, No. 2, Romance in F sharp.
 Schumann, R. Op. 12, No. 3, "Warum?"
 Wait, Wm. B. Normal Course of Pianoforte Technic.

SEVENTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Gigue from the G major suite, Kullak Edition.
 Bach, J. S. Fugue from the Toccata in E minor, Kullak Edition.
 Bach, J. S. Prelude in D, from Well-tempered Clavier, No. 3, Tausig selected.
 Bach, J. S. Fugue in D, from Well-tempered Clavier, No. 3, Tausig selected.
 Bach, J. S. Prelude in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
 Bach, J. S. Fugue in D minor, from Well-tempered Clavier, No. 7, Tausig selected.
 Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
 No. 18. Prélambule from Sixth Violin Sonata, E.
 Beethoven, L. Op. 13, Sonata Pathétique.
 Chaminade, C. Album of Seventeen Pieces, Vol. I, No. 1, Sérénade, Op. 29.
 Chopin, F. Op. 40, No. 1, Polonaise, A major.
 Chopin, F. Op. 50, No. 1, Mazurka, G major.
 Chopin, F. Op. 64, No. 2, Valse, C sharp minor.
 Clementi, M. Gradus ad Parnassum.
 No. 8 in F, Vivacissimo.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 4. Birdling. No. 5. Love-poem.
 Grieg, E. Op. 46, First Peer Gynt Suite.
 No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
 Godard, B. Op. 54, No. 2, Mazurka in B flat.
 Hiller, F. Op. 56, Book I, Rhythmical Studies.
 No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{4}{4}$ time.
 10. Allegro vivace e con grazia, in $\frac{1}{2}$ and $\frac{3}{8}$ time.
 13. Allegro Energico, in $\frac{4}{4}$ and $\frac{4}{4}$ time.

- Horvath, G. Op. 43, Book I, Melodic Octave Studies.
 No. 1 in G, Veloce. No. 4 in E minor, Allegro.
 2 in C, Moderato. 5 in A flat, Moderato.
 3 in D, Allegretto. 6 in F sharp, Allegretto.
- MacDowell E. A. Op. 51, Woodland Sketches.
 No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
- Mendelssohn, F. Songs Without Words.
 No. 17. Passion. No. 21. Agitation.
 24. The Flight.
- Mozart, W. A. Sonata in F, No. 6, Schirmer Library Edition.
- Nevin, E. Op. 13, Water Scenes.
 No. 1. Dragon Fly. No. 5. Barcarolle.
- Raff, J. Op. 75, No. 2, Fabliau (Fable).
- Rubinstein, A. Op. 82, Polka Bohème.
- Schumann, R. Op. 21, No. 1, Novelette, F.
- Schumann, G. Op. 11, Tarantelle.
- Wait, Wm. B. Normal Course of Pianoforte Technic.

EIGHTH YEAR.

- Bach, J. S. All of previous years.
Bach, J. S. Prelude in C minor from Well-tempered Clavier, No. 2,
Tausig selected.
Bach, J. S. Fugue in C minor from Well-tempered Clavier, No. 2,
Tausig selected.
Beethoven, L. Op. 26, Sonata in A flat.
Brahms, J. Hungarian Dances, No. 2 in D minor, Allegro non assai.
Chaminade, C. Album of Seventeen Pieces, Vol. I.
No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
9. Gavotte, Op. 9, No. 2.
Chopin, F. Op. 29, No. 1, Impromptu in A flat.
Chopin, F. Op. 37, No. 2, Nocturne, G major.
Chopin, F. Op. 10, No. 5, Étude, G flat.
Chopin, F. Op. 42, Grande Valse, A flat.
Chopin, F. Op. 34, No. 1, Valse Brillante, A flat.
Chopin, F. Op. 34, No. 3, Valse Brillante, F major.
Chopin, F. Op. 74, No. 2, Polish song, Maiden's Wish,
Transcribed by Liszt.
Clementi, M. Gradus ad Parnassum.
No. 9 in A minor, Presto.
Grieg, E. Op. 43, Lyrical Pieces.
No. 1. Butterfly.
Grieg, E. Op. 46, First Peer Gynt Suite.
No. 1, Morning-Mood.
Larregla, J. Coquetuela. Mazurka.
Liszt, F. Liebesträume, Dreams of Love.
No. 2 in E, Quasi Lento, abbandonandosi.
Lysberg, C. B. Op. 34, La Fontaine, Idylle.

- MacDowell, E. A. Op. 46, No. 2, Moto Perpetuo, in A flat.
 Mendelssohn, F. Songs Without Words.
 No. 34. Spinning Song.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 1 in C, Allegro Moderato.
 3 in G, Allegro Brillante (Wind study).
 4 in E, Sostenuto e con tranquillizza.
 6 in D minor, Allegro giocoso.
 Rheinberger, J. Op. 5, No. 1, The Chase, Impromptu.
 Schubert, F. Op. 142, No. 3, Impromptu.
 Schubert-Liszt La Sérénade.
 Schuett, E. Op. 16, Étude Mignonne.
 Schumann, R. Op. 82, No. 7, Bird as a Prophet.
 Wagner, R. Magic Fire Music from Die Walküre (4 hands).
 Wait, Wm. B. Normal Course of Pianoforte Technic.

NINTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Six English Suites. (In preparation.)
 Beethoven, L. Op. 28, Sonata Pastorale, in D. (In preparation.)
 Chaminade, C. Album of Seventeen Pieces, Vol. I.
 No. 3. Air de Ballet, Op. 30.
 4. Pas des Amphores, Air de Ballet.
 5. Callirhoë, Air de Ballet.
 6. Lolita, Caprice Espagnol, Op. 54.
 Chopin, F. Op. 38, Deuxième Ballade, F major.
 Chopin, F. Op. 47, Troisième Ballade, A flat.
 Chopin, F. Op. 25, No. 9, Étude, G flat.
 Chopin, F. Op. 66 (Posthumous), Fantasia Impromptu, C sharp minor.
 Chopin, F. Op. 26, No. 1, Polonaise, C sharp minor.
 Clementi, M. Gradus ad Parnassum.
 No. 10 in B flat, Allegretto con espressione.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 6. To Spring.
 Liszt, F. Hungarian Rhapsodie, No. 2 (4 hands).
 Liszt, F. Liebesträume, Dreams of Love.
 No. 3 in A flat, Poco Allegro, con affetto.
 MacDowell, E. A. Op. 17, No. 2, Hexentanz, Witches' Dance.
 MacDowell, E. A. Op. 18, No. 2, Humoresque.
 Mendelssohn, F. Op. 14, Rondo Capriccioso.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 11 in E flat, Allegro maestoso e patetico.
 12 in B flat minor, Agitato.
 Raff, J. Op. 157, No. 2, La Fileuse.
 Weber, C. M. Von Op. 24, Perpetual Movement.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

TENTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Chromatic fantasie, in D minor. (Von Bülow Edition.)
(In preparation.)
- Bach, J. S. Prelude and fugue, in A minor. (Schirmer Library Edition,
Vol. XXII.)
- Beethoven, L. Op. 106, Sonata, in B flat. (In preparation.)
- Beethoven, L. Op. 120, Thirty-three variations on a waltz by Diabelli.
- Brahms, J. Op. 24, Variations on a fugue from a theme by Handel.
- Chopin, F. Op. 35, Sonata, in B flat minor.
- Schumann, R. Op. 13, Twelve Symphonic Études in the form of variations.
(In preparation.)
- Wagner-Liszt. Transcription of Spinning Song from "Flying Dutchman."

LIST OF PUPILS.

ADELBURG, ABRAHAM
 ALBERS, WILLIAM H.
 ALEXANDER, MAX
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 BAKER, WALTER E.
 BAUMANN, CHARLES
 BERGIN, MARTIN
 BEUTE, WILLIAM W. H. A.
 BIELEFELD, ALFRED
 BONNER, DANIEL
 BRANCH, NATHANIEL
 BRANDT, WILLIAM
 BURKE, JOHN
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE
 CARMODY, GEORGE M.
 CASEY, JOHN
 CEPPPO, SILVIO
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 CLYDE, WILLIAM JOHN
 COHEN, ISADORE
 COLLINS, LAWRENCE
 COMON, CHARLES
 DAUMLING, MICHAEL J.
 DENK, LOUIS
 DESMOND, FRANK
 DONNELLY, MICHAEL E.
 DONNELLY, SAMUEL
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FAHY, JOHN
 FELDMAN, JACOB
 FINNERAN, JOSEPH F.
 FOGEL, BERNHARDT
 FREUDENREICH, CHARLES J.
 FREUDENREICH, RUDOLPH
 FUHRMEISTER, WILLIAM
 GARVEY, PETER
 GASKELL, WHITMAN R.
 GLOVER, CALVIN S.
 GÖSSL, ALFRED J.
 GRANTZOW, ANDREW
 GREANY, PETER J.
 GUBLER, CHRISTOPHER
 HAGERMAN, AXEL
 HALLENBECK, WALTER
 HANCHETTE, BOYD K.
 HARRIS, JOSEPH
 HEIDELBURGER, LEO
 HERMAN, SAMUEL
 HICKS, WALTER

HOLST, HAROLD
 HUGHES, WILLIAM G.
 HURLEY, WILLIAM
 ILLER, GEORGE C.
 JOHNS, SYDNEY W.
 JOHNSON, THOMAS
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KING, WILLIAM
 KIRBY, JOSEPH
 KLEIN, HARRY
 KLEPPER, EDWARD J.
 KRAKOWER, JACOB
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 KREY, HENRY
 KUCHLER, ALBERT C.
 LARSEN, HARRY A.
 LEWIS, JOHN
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT C.
 MARCHMAN, EDWARD
 MARESCA, LOUIS
 MCCARTHY, THOMAS J.
 McDONALD, JAMES
 McPARTLAND, WALTER
 McSWEENEY, JOHN
 MESLER, STANLEY E.
 MEYERS, DOUGLAS A.
 MOORE, WILLIAM E.
 MOREL, PAUL HENRY
 MORGAN, WILLIAM F.
 MUCCIO, ROCCO DE
 MURRAY, HENRY V.
 NABENHAUER, ALBERT A.
 O'MALLEY, GEORGE J.
 PABINOWITZ, MAX
 PHILLIPS, HARRY
 PIRNIE, ALEXANDER
 REICHARD, JOSEPH
 RESNIKOFF, WILLIAM
 RICE, CARL
 RICHARDSON, CHARLES E.
 RICHARDT, JOHN
 RITTER, RODERICK L.
 ROSENMAN, SAMUEL
 SABEL, HARRY
 SAMBINO, FRANK
 SILBERBERG, HARRY
 SMITH, JAMES
 SNYDER, WILLIAM
 SPIGEL, BARNEY
 STEIN, WALTER F.

STEINBURGER, ABRAHAM
 STONE, GEORGE W.
 SULLIVAN, DANIEL J.
 TAGLANG, GEORGE
 TURNER, MAX
 VAN DYCK, JOHN
 WALTERS, HENRY

WEINSTEIN, ABRAHAM
 WELLS, FRANCIS L.
 WIGLER, LEOPOLD
 WILLIAMS, MILTON
 WINTER, GEORGE
 WRIGHT, PETER JAY
 YULICK, GUSTED

ANDERSON, MILDRED N.
 ARNOWITZ, ANNIE
 ASKENAS, RACHEL
 BARTHOLD, ELSIE
 BORDO, JULIA
 BOUCHEY, MARY
 BRAUNSDORF, ALICE
 BUTLER, E. LORETTA
 CANNON, ELLEN
 CLANCY, MAGGIE
 CLARK, CATHERINE
 COHEN, CATHERINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CRONIN, ANNIE
 DECKER, MABELLE
 DOUGHTY, ADALINE
 DYER, THERESA
 EADIE, MARGARETTA
 EDWARDS, CHRISTINA
 FORTIER, ALIDA
 FULLMER, MARION
 GARRELMAN, ANNIE
 GEERCKE, HENRIETTA
 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GROVES, FLORENCE M.
 GUNDERSON, NELLIE
 HALE, MARY F.
 HARDY, EDITH
 HARRIS, MILDRED
 HEIL, EMILY T.
 HELM, MARTHA G.
 HERRMANN, LYDIA
 HIRSCH, LEONTINE
 HOOD, LUCY
 INFELD, SADIE

JOHNSON, ALICE
 KINGSLAND, EMMA
 KINZEL, IDA H.
 KLEIN, LENA L.
 LA FORGE, HELEN
 McKENNA, MARGARET
 MEYER, EMMA L.
 MONOHAN, ANNIE C.
 MOSES, EDNA M.
 NORCOTT, MARY V.
 NORRIS, ROSEVELL
 NORRIS, VIRGINIA M.
 O'DONNELL, ALICE
 PAGE, MAY
 PATH, MARY
 PAYNE, ELIZABETH
 PIECHOCINSKI, JOSEPHINE
 SAMET, ROSE
 SCHAFER, HELEN
 SCHWAHN, JOHANNA
 SCHWARTZ, ESTHER
 SMALL, EVA
 SMITH, MARGARET T.
 SMITH, MARION
 SMITH, OLIVE
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 VAN ETEN, OLIVE M.
 VOGT, LENA D.
 VOPAT, ROSE
 WARREN, MARGARET
 WARSCHAUER, ANNIE
 WELLS, ETTA
 WIENER, FRANCIS M.
 WILLIAMS, LUCY
 WINTRINGHAM, RUTH
 WOLLERT, ANNA

1831.

1909.

*N.Y. Institute for the Education
of the Blind*

SEVENTY-FOURTH

new title

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK
INSTITUTION FOR THE BLIND

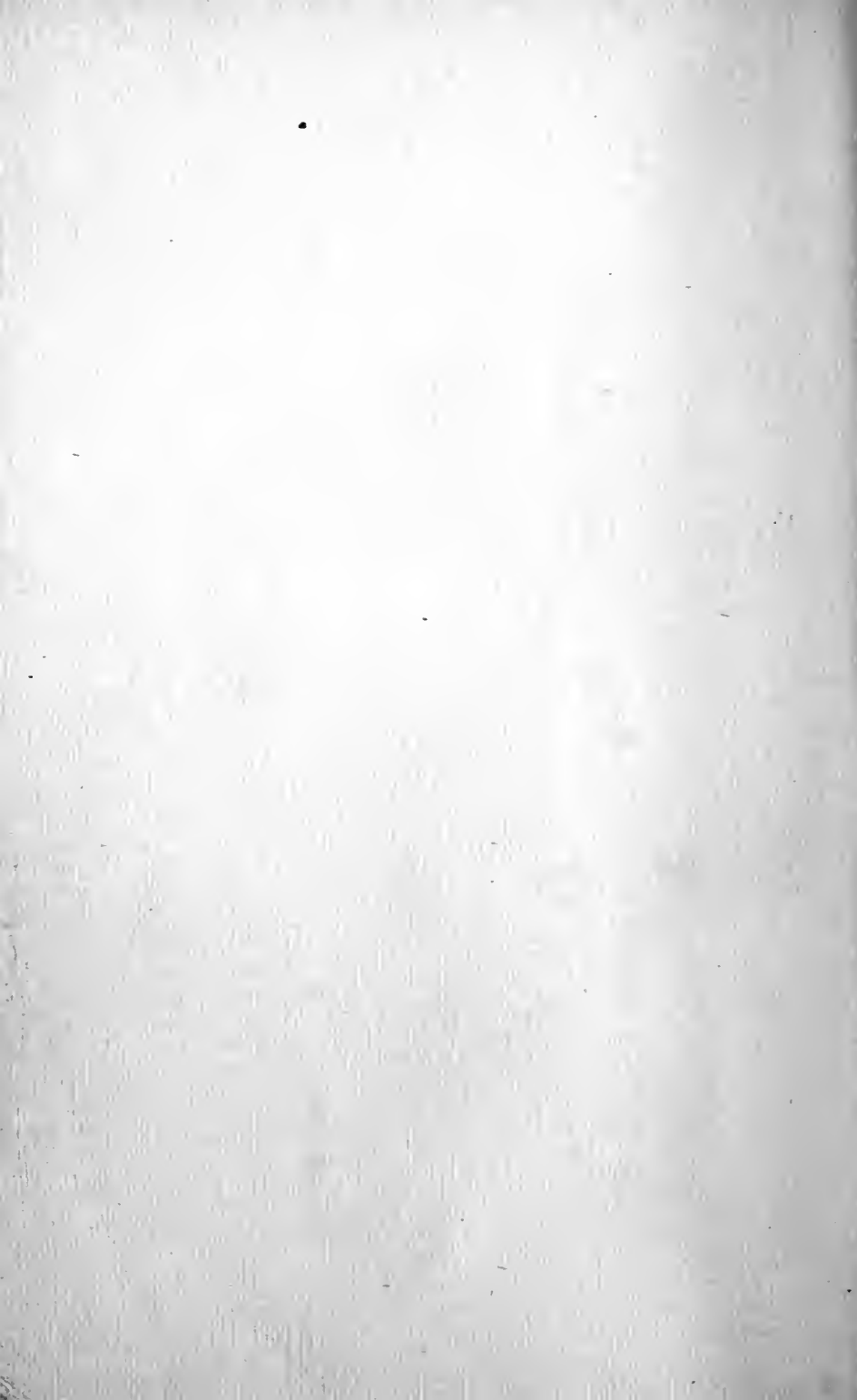
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1909*

FOR THE

YEAR ENDING SEPTEMBER 30, 1909.

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SEVENTY-FOURTH

ANNUAL REPORT OF THE MANAGERS

OF

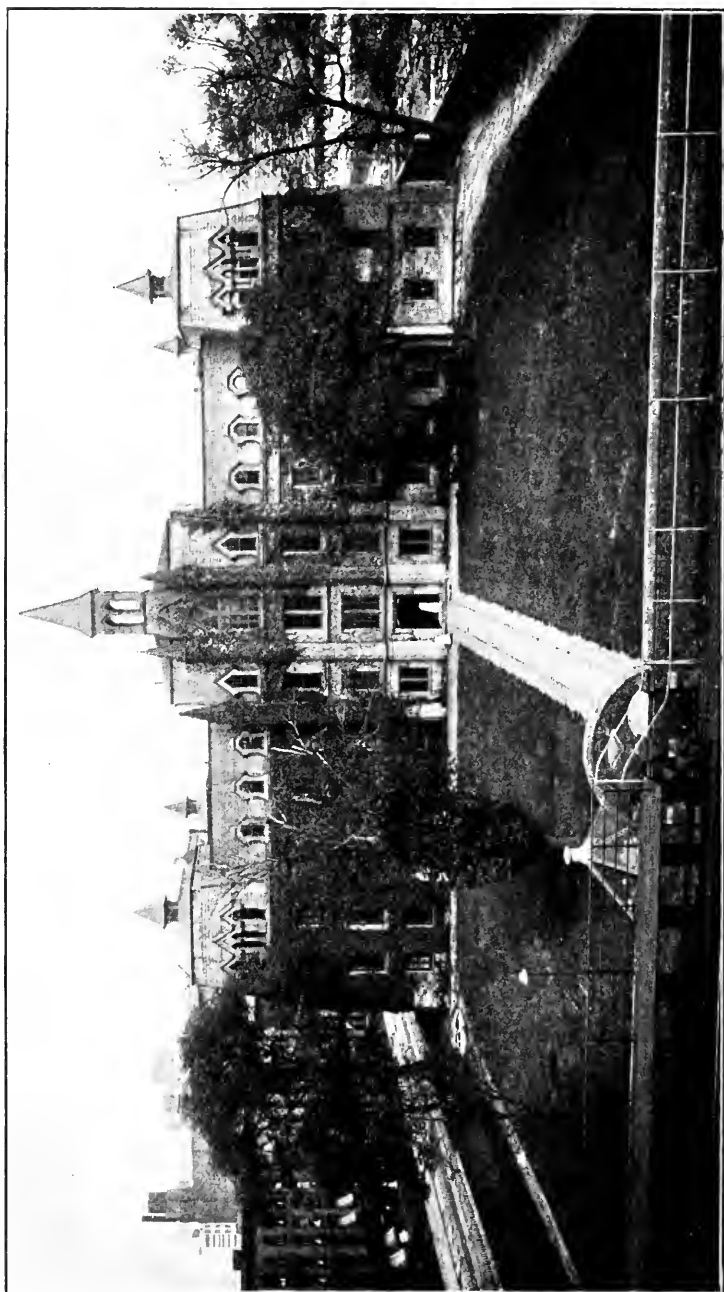
THE NEW YORK
INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1909.

Lux Oritur :

"And I will bring the blind by a way that they knew not ; I will lead them in paths that they have not known ; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1910



THE FRONT OF THE INSTITUTION.

THE PROPERTY OF THE
THE INSTITUTION

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.	1831-1845	Chandler, Adoniram.	1836
Averill, Herman.	1831-1832	Cushman, D. Alonzo.	1837-1843
Bolton, Curtis.	1831-1835	Blakeman, Wm. N., M.D. {	1837-1839
Donaldson, James.	1831-1832		1841
Bogert, Henry K.	1831-1832	Wood, Isaac, M.D.	1837-1859
Remsen, Henry.	1831-1832	Hart, Joseph C.	1837-1840
Stuyvesant, John R.	1831-1840	Holmes, Curtis.	1837-1838
Price, Thompson.	1831-1840	Roome, Edward.	1837-1845
Ketchum, Morris.	1831-1837	Seton, Samuel W.	1837
Miller, Sylvanus.	1831-1832	Gracie, Robert.	1838-1861
Crosby, William B.	1831-1833	Demilt, Samuel.	1838
Lee, Gideon.	1831-1836	Hart, James H.	1839
Ketchum, Hiram.	1831-1838	Murray, Robert J.	1839-1858
Wood, Samuel.	1831-1836	Schermerhorn, Peter Augustus.	1839-1845
Jenkins, Thomas W.	1831-1836	Tallmadge, Henry F.	1839-1841
Thomas, Henry.	1831-1834	Thompson, Martin E.	1839
Nevins, Rufus L.	1831-1832	Moore, Clement C.	1840-1850
Beers, Joseph D.	1831-1832	Olyphant, D. W. C.	1840
Mott, Samuel F.	1831	Averill, Augustine.	1840
Patterson, Matthew C.	1831-1833	Beers, Cyrenius.	1841-1853
Russ, John D., M.D.	1833-1834	Suydam, Lambert.	1841-1842
Dwight, Theodore.	1833-1837	Holmes, Silas.	1841-1842
Brown, Silas.	1833-1859	Case, Robert L.	1841-1861
Hagg, John P.	1833	Crosby, John P.	1841-1859
Spring, George.	1833-1835	Collins, Stacey B.	1841
Walker, John W.	1833-1839	Schermerhorn, E. H.	1841-1842
Miller, Franklin.	1833-1835	Marsh, James.	1842-1852
Steel, Jonathan D.	1833	Murray, Hamilton.	1842-1847
Allen, Moses.	1834	Walsh, A. R.	1842-1850
Lyons, Stephen.	1834-1836	Wood, John.	1842-1850
Dissosway, Gabriel P.	1834-1836	Jones, Edward.	1843-1850
Phelps, Anson G.	1834-1855	Whittemore, William T.	1843-1845
Crosby, William H.	1835	Smith, Floyd.	1844-1848
Hoyt, Charles.	1835-1839	Dean, Nicholas.	1844-1848
Oakley, Charles.	1835	Jones, William P.	1846-1849
Titus, Peter S.	1836	Thurston, William R.	1846-1851
Allen, George F.	{ 1836-1839	Sheldon, Henry.	1846-1854
	{ 1841-1862	King, John A.	1848-1854
Trulock, Joseph.	1836-1840	Schell, Augustus.	1849-1883
Mandeville, William.	1836-1837	Day, Mahlon.	1849-1854

Jones, George F.....	{ 1850-1859 1865	Hilton, Henry.....	1866
Adams, John G.....	1851-1858	Burrill, John E.....	1866-1867
Ogden, Gouverneur M.....	1851-1857	Stout, Francis A.....	1867-1892
Cobb, James N.....	1851-1858	Butterfield, Daniel.....	1868
Beadle, Edward L.....	1851-1862	Hoffman, William B.....	1868-1879
Wood, Edward.....	1852-1861	Gerard, James W.....	1869-1873
Ogden, John D., M.D.....	1853-1855	Schermerhorn, F. Augs.....	1870-1909
Craven, Alfred W.....	1854-1861	Marié, Peter.....	1870-1903
Olyphant, G. T.....	1855-1857	Rhoades, J. Harsen.....	1869-1872
Abbatt, William M.....	1855-1857	Rhineland, Frederick W....	1874-1904
Noyes, William Curtis.....	1855-1859	Sheldon, Frederick.....	1874-1906
Dumont, William.....	1856-1862	Robbins, Chandler.....	1875-1904
Warren, James.....	1856-1859	Strong, Charles E.....	1875-1887
Cammann, George P., M.D..	1858	Schuyler, Philip.....	1878-1898
Rutherford, Lewis M.....	1858-1861	Prime, Temple.....	1878-1887
Van Rensselaer, Henry.....	1858-1860	Kane, John I.....	1881-1909
Hone, Robert S.....	1859-1891	King, Edward.....	1884-1893
Tomes, Francis.....	1859-1860	Schell, Edward.....	1885-1893
Norton, Charles B.....	1859-1861	Bronson, Frederick.....	1888-1900
Church, William H., M.D...	1859-1864	Kingsland, Ambrose C.....	1889-1890
Hutchins, Waldo.....	1860-1867	Robbins, George A.....	1889-1895
Tuckerman, Charles K.....	1860-1867	Kissel, Gustav E.....	1891-1909
Kennedy, James Lenox.....	1860-1864	Bowers, John M.....	1891-1906
Travers, William R.....	1860	Peabody, George L., M.D....	1891-1909
Tompkins, Daniel H.....	1860-1874	Marshall, Charles H.....	1892-1909
Aspinwall, J. Lloyd.....	1860-1861	Smith, Gouverneur M., M.D..	1893-1898
Suydam, D. Lydig.....	1861-1884	Davis, Howland.....	1894-1909
Daly, Charles P.....	1861	Duer, William A.....	1894-1905
Hosack, Nathaniel P.....	1862-1876	Hamilton, William G.....	1894-1905
Grafton, Joseph.....	1862-1872	Appleton, William W.....	1896-1909
Myers, T. Bailey.....	1862-1887	Tappen, Frederick D.....	1897-1901
Edgar, Newbold.....	{ 1862-1864 1868	Armstrong, D. Maitland....	1898-1909
Donnelly, Edward C.....	1862-1864	Wheelock, George G., M.D..	1898-1907
Lord, James Cooper.....	1862-1864	Fairchild, Charles S.....	1898-1906
Schermerhorn, Alfred....	{ 1862-1865 1867-1868	Soley, James Russell.....	1900-1909
Irving, John Treat.....	1863-1896	Winthrop, Egerton L., Jr....	1901-1909
Brown, John Crosby.....	1862-1864	Wickersham, George W.....	1902-1909
Van Rensselaer, Alex....	{ 1862-1865 1867-1877	Foster, Frederick De Peyster.	1903-1909
Potter, Clarkson N.....	1863-1866	Rhineland, Thomas N.....	1905-1909
McLean, James M.....	1863-1890	McIlvaine, Tompkins.....	1905-1909
Clift, Smith.....	1865-1893	Godkin, Lawrence.....	1905-1909
Hoffman, Charles B.....	1865-1868	Derby, Richard H., M.D....	1906-1907
Emmet, Thos. Addis, M.D...	1865-1866	Borland, J. Nelson.....	1907-1909
Whitewright, William.....	1866-1898	Montant, August P.....	1907-1909
Schermerhorn, Wm. C.....	1866-1901	Rhoades, J. Harsen, 2d.....	1907-1909
De Rahm, Charles.....	1866-1890	Tucker, Samuel Auchmuty...	1907-1909
		Hone, Robert G.....	1908-1909
		Knapp, Arnold, M.D.....	1909

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,
IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Dean, Nicholas.....	1844-1848
Ackerly, Samuel, M.D.....	1831-1845	Demilt, Samuel.....	1838
Adams, John G., M.D.....	1851-1858	De Rahm, Charles.....	1866-1890
Allen, George F.....	{ 1836-1839 1841-1862	Derby, Richard H., M. D....	1906-1907
Allen, Moses.....	1834	Dissosway, Gabriel P.....	1834-1836
Appleton, William W.....	1896-1909	Donaldson, James.....	1831-1832
Armstrong, D. Maitland....	1898-1909	Donnelly, Edward C.....	1862-1864
Aspinwall, J. Lloyd.....	1860-1861	Duer, William A.....	1894-1905
Averill, Augustine.....	1840	Dumont, William.....	1856-1862
Averill, Herman.....	1831-1832	Dwight, Theodore.....	1833-1837
Beadle, Edward L.....	1851-1862	Edgar, Newbold.....	{ 1862-1864 1868
Beers, Cyrenius.....	1841-1853	Emmet, Thos. Addis, M.D....	1865-1866
Beers, Joseph D.....	1831-1832	Fairchild, Charles S.....	1898-1906
Blakeman, Wm. N., M.D. }	{ 1837-1839 1841	Foster, Frederick De Peyster.	1903-1909
Bogert, Henry K.....	1831-1832	Gerard, James W.....	1869-1873
Bolton, Curtis.....	1831-1835	Godkin, Lawrence.....	1905-1909
Borland, J. Nelson.....	1907-1909	Gracie, Robert.....	1838-1861
Bowers, John M.....	1891-1906	Grafton, Joseph.....	1862-1872
Bronson, Frederick.....	1888-1900	Hagg, John P.....	1833
Brown, John Crosby.....	1862-1864	Hamilton, William G.....	1894-1905
Brown, Silas.....	1833-1859	Hart, James H.....	1839
Burrill, John E.....	1865-1867	Hart, Joseph C.....	1837-1840
Butterfield, Daniel.....	1868	Hilton, Henry.....	1866
Cammann, George P., M.D.	1858	Hoffman, Charles B.....	1865-1868
Case, Robert L.....	1841-1861	Hoffman, William B.....	1868-1879
Chandler, Adoniram.....	1836	Holmes, Curtis.....	1837-1838
Church, William H., M.D....	1859-1864	Holmes, Silas.....	1841-1842
Clift, Smith.....	1865-1893	Hone, Robert G.....	1908-1909
Cobb, James N.....	1851-1858	Hone, Robert S.....	1859-1891
Collins, Stacey B.....	1841	Hosack, Nathaniel P.....	1862-1876
Craven, Alfred W.....	1854-1861	Hoyt, Charles.....	1835-1839
Crosby, John P.....	1841-1859	Hutchins, Waldo.....	1860-1867
Crosby, William B.....	1831-1833	Irving, John Treat.....	1863-1896
Crosby, William H.....	1835	Jenkins, Thomas W.....	1831-1836
Cushman, D. Alonzo.....	1837-1843	Jones, Edward.....	1843-1850
Daly, Charles P.....	1861	Jones, George F.....	{ 1850-1859 1865
Davis, Howland.....	1894-1909	Jones, William P.....	1846-1849
Day, Mahlon.....	1849-1854	Kane, John I.....	1881-1909
		Kennedy, James Lenox.....	1860-1864

- Ketchum, Hiram.....1831-1838
 Ketchum, Morris.....1831-1837
 King, Edward.....1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1909
 Knapp, Arnold, M.D.....1909
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1909
 McIlvaine, Tompkins.....1905-1909
 McLean, James M.....1863-1890
 Miller, Franklin.....1833-1835
 Miller, Sylvanus.....1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton.....1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1909
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhinelander, Frederick W...1874-1904
 Rhinelander, Thomas N.....1905-1909
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d.....1907-1909
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward.....1837-1845
 Russ, John D., M.D.....1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward.....1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 { 1867-1868
 Schermerhorn, E. H.....1841-1842
 Schermerhorn, F. Augs.....1870-1909
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C...1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1909
 Spring, George.....1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig.....1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F.....1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1909
 Tuckerman, Charles K.....1860-1867
 Van Rensselaer, Alex.... { 1862-1865
 { 1867-1877
 Van Rensselaer, Henry.....1858-1860
 Walker, John W.....1833-1839
 Walsh, A. R.....1842-1850
 Warren, James.....1856-1859
 Wheelock, George G., M.D..1898-1907
 Whitewright, William.....1866-1898
 Whittemore, William T.....1843-1845
 Wickersham, George W....1902-1909
 Winthrop, Egerton L., Jr...1901-1909
 Wood, Edward.....1852-1861
 Wood, Isaac, M.D.....1837-1859
 Wood, John.....1842-1850
 Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs.....	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland.....	1909
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D...	1907-1909

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Fred'k De Peyster...	1909

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H.....	1901-1909

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1909
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1909.

	<i>Terms of continuous service.</i>
F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
GEORGE W. WICKERSHAM,*	" 1902
FREDERICK DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
LAWRENCE GODKIN,†	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908
ARNOLD KNAPP, M.D.,‡	" 1909

* Resigned May 5, 1907.

† Resigned April 7, 1909.

‡ Appointed April 7, 1909.

STANDING COMMITTEES.

GUSTAV E. KISSEL, FREDERICK DE PEYSTER FOSTER,
THOMAS N. RHINELANDER.

JOHN I. KANE, J. NELSON BORLAND,
CHARLES H. MARSHALL, ROBERT G. HONE,
DR. ARNOLD KNAPP.

WILLIAM W. APPLETON, J. HARSEN RHOADES,
TOMPKINS MCILVAINE, SAMUEL AUCHMUTY TUCKER.

D. MAITLAND ARMSTRONG, THOMAS N. RHINELANDER,
EGERTON L. WINTHROP, JR., AUGUST P. MONTANT.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, *Emeritus Principal.*
 EVERETT B. TEWKSBURY, *Principal.*

Literary Department.

MARY B. SCHOONMAKER, LOUISA A. MACANN,
 MARGARET A. MACANN, PAULINE M. WEIMAR,
 DORA M. ROBINSON, HARRIET M. GLOVER,
 HELEN HUME, CHESTER E. TAYLOR,
 KARL S. WELLS.

Music Department.

HANNAH A. BABCOCK, *Director*; SUSAN B. HAWKS,
 PAULINE FARRINGTON, EVA E. MARCH,
 MARY BRUCE ALLEN, L. JOSEPHINE BOYNTON,
 F. HENRY TSCHUDI.

Tuning.

ROBERT J. HARVEY.

Kindergarten.

MARY FITCH HUME,* ELLEN T. ALDEN.†

Manual Training and Home Science.

RUDOLPH MUSSEHL, MARY B. SCHOONMAKER,
 DANIEL MCCLINTOCK, FRANCES A. WARD,
 DEBORAH KIPP.

* To February 1, 1909.

† From February 1, 1909.

Physical Training.

FRANCES E. WOOD,* MARY FLORENCE PERHAM,†
EDGAR FAUVER.

DWIGHT L. HUBBARD, M.D., . *Attending Physician.*

ERNESTINE SENIOR, *Matron.*

* To February 1, 1909.

† From February 1, 1900.

Seventy-Fourth Annual Report.

*To the Honorable the Legislature
of the State of New York :*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1909.

The following is a summarized statement of the money received and expended :

CURRENT ACCOUNT.

Balance September 30, 1908.....	\$3,365.19	
Current receipts	91,806.34	
	<hr/>	\$95,171.53
Current expenditures	\$91,963.69	
Cash balance September 30, 1909	3,207.84	
	<hr/>	\$95,171.53

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1908.....	\$29,113.05	
Interest	1,131.74	
Legacies	8,000.00	
Comptroller of New York City, overpaid taxes....	887.73	
Building fund.....	69,753.18	
Bond and mortgages	10,000.00	
	<hr/>	\$118,885.70

Payments—

Taxes and assessments	\$59,567.46	
Transferred to current account for current expense..	3,000.00	
Real estate	2,314.65	
Legal expenses.....	16,922.75	
Balance September 30, 1909	37,080.84	
	<hr/>	\$118,885.70

Deposit (principal) account.....	\$20,000.00	
Interest	135.43	

	<hr/>	\$20,135.43
Less brokerage.....	3,600.00	
	<hr/>	\$16,535.43

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1908.....	\$16,633.44	
Real estate	143,196.66	
Interest	2,164.75	
New York City bonds	52,081.25	
	<hr/>	\$214,076.10

Payments—

Transferred to investment fund	\$69,753.18	
Transferred to current account.....	494.00	
Real estate	105,773.50	
Legal expense	823.25	
Balance September 30, 1909.....	37,232.17	
	<hr/>	\$214,076.10

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1908	\$32,220.66	
Miller mortgages, \$98,950, less mortgage paid, \$3,300.....	95,650.00	
	<hr/>	\$127,870.66

Receipts—

Interest received	\$5,856.79	
Donations	80.00	
Bond and mortgage	3,300.00	
	<hr/>	9,236.79
		<hr/>
		\$137,107.45

Payments—

Legal expense	\$189.72	
Music and instruction.....	1,900.82	
Balance, cash September 30, 1909.....	39,366.91	
Miller mortgages.....	95,650.00	
	<hr/>	\$137,107.45

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1909:

Miles R. Burke.....	\$2,000.00	John Penfold.....	\$470.00
Jane Van Cortland.....	300.00	Madam Jumel.....	5,000.00
Isaac Bullard.....	101.66	Mrs. Steers.....	34.66
Elizabeth Bayley.....	100.00	Thomas Garner.....	1,410.00
John Jacob Astor.....	5,000.00	Elizabeth Magee.....	534.00
William Bean.....	500.00	Chauncey and Henry Rose..	5,000.00
Peter G. Stuyvesant.....	3,000.00	John J. Phelps.....	2,350.00
John Horsburgh.....	5,000.00	Rebecca Elting.....	100.00
Elizabeth Demilt.....	5,000.00	Gerard Martins.....	500.00
Sarah Demilt.....	2,000 00	Regina Horstein.....	250.00
C. D. Betts.....	40.00	John Alstyne.....	10,320.44
Sarah Penny.....	500.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Bunce.....	500.00	Benjamin Nathan.....	1,000.00
Elizabeth Idley.....	196.00	Thomas M. Taylor.....	6,151.94
Samuel S. Howland.....	1,000.00	Simeon Abrahams.....	5,052 70
William Howe.....	2,985.14	James Peter Van Horn.....	20,000.00
Margaret Fritz.....	100.00	Caleb Swan.....	500 00
James McBride.....	500.00	Mrs. A. E. Schermerhorn ..	10,000.00
Charles E. Cornell.....	521.96	Henry H. Munsell.....	3,396.32
Charles E. Deming.....	50.00	Thomas C. Chardevoyne....	5,000.00
Mrs. De Witt Clinton.....	200.00	William Dennistoun.....	11,892.77
W. Brown.....	465.00	William B. Astor.....	5,000.00
Elizabeth Gelston.....	1,000.00	Benjamin F. Wheelwright..	1,000.00
Robert J. Murray.....	500.00	George T. Hewlett, executor.	500 00
Seth Grosvenor.....	10,000.00	J. L. (of Liverpool, England)	25.00
Elijah Withington.....	100.00	Ephraim Holbrook.....	39,458.16
Benjamin F. Butler.....	812.49	Mrs. Emma B. Corning....	5,000.00
Frissel Fund.....	2,000.00	Eliza Mott.....	1,475.54
Simeon V. Sickles.....	6,561.87	Maria M. Hobby.....	2,509.82
Anson G. Phelps.....	5,675 68	Daniel Marley.....	1,749.30
Thomas Reilly.....	2,254.84	Henry E. Robinson.....	6,000.00
Elizabeth Van Tuyle.....	100.00	Henry Schade.....	20.00
Thomas Eggleston.....	2,000.00	Caroline Goff.....	4,161.59
Sarah A. Riley.....	100.00	Catherine P. Johnston.....	530.00
William E. Saunders.....	725.84	Mrs. Emma Strecker.....	12,221.66
Thomas Eddy.....	1,027.50	Eli Robbins.....	5,000.00
Robert C. Goodhue.....	1,000.00	Margaret Burr.....	11,011.11
Jonathan C. Bartlett.....	190.00	Mary Burr.....	10,611.11
Stephen V. Albro.....	428.57	Samuel Willetts.....	5,045 00

Roosevelt & Sons.....	\$45.00	Emeline S. Nichols	\$5,000.00
Augustus Schell	5,000.00	Margaret Salisbury.....	100.00
James Kelly.....	5,000.00	Sarah B. Munsell	477.56
George Merrill	40.00	Edward L. Beadle.....	4,303.99
William B. and Leonora S. Bolles	2,949.11	Cecelia J. Loux.....	2,000.00
Edward B. Underhill.....	500.00	Mrs. E. Douglas Smith.....	90.00
Harriet Gross	1,000.00	William C. Schermerhorn...	10,000.00
Mary Hopeton Drake.....	2,340.00	Mary J. Walker.....	24,193.76
George Dockstader	325.00	Sarah Schermerhorn Estate.	5,137.50
Mary Rogers.....	1,000.00	Mary J. Walker Estate.....	1,222.32
Polly Dean.....	500.00	F. Augs. Schermerhorn (for building fund).....	10,000.00
John Delaplaine	302.99	Mrs. Theodore B. Myers ...	5,000.00
Abby A. Coates Winsor	1,000.00	Peter Marie's Estate.....	3,145.47
Harriet Flint.....	1,776.74	Eli Specht	2,816.17
Maria C. Robbins.....	10,000.00	Catherine Talman.....	4,996.60
Cash (sundry donations)....	133.18	Annie Stewart Miller.....	116,401.93
Julia A. Delaplaine.....	38,842.25	F. Augs. Schermerhorn (for pipe organ)	5,840.00
Mary E. Brandish.....	89.40	Amelia B. Lazarus	10,000.00
Thomas W. Strong.....	1,893.00	Ida M. Chapman.....	200.00
Maria Moffett.....	14,112.21	Cash (W. B. W.)	600.00
Maria Moffett, other stocks..	2,800.00	Edith Smith.....	50.00
John Vanderbilt.....	25.00	Mrs. J. J. Astor	10.00
William Clymer.....	2,000.00	E. E. West	10.00
Julia L. Peyton.....	1,000.00	Mrs. Dr. Wheelock	10.00
Amos R. Eno.....	5,000.00	Theodore P. Nichols.....	8,000.00
Clarissa L. Crane.....	1,000.00		
Leopold Boscowitz.....	1,000.00		

The funds thus received from legacies were represented as follows: On deposit in the Union Trust Company, fifty-three thousand six hundred and sixteen dollars and twenty-seven cents (\$53,616.27); Bonds and Mortgages, ninety-three thousand dollars (\$93,000); Building Fund, thirty-seven thousand two hundred and thirty-two dollars and seventeen cents (\$37,232.17); Library Fund, Bonds and Mortgages, ninety-five thousand six hundred and fifty dollars (\$95,650); cash, thirty-nine thousand three hundred and sixty-six dollars and ninety-one cents (\$39,366.91). The remainder of the fund has been applied from time to time in such ways as in the judgment of the Managers would most effectively accomplish the educational objects for which this Institution was established.

The Managers beg to gratefully acknowledge the receipt of the following legacies during the fiscal year ending September 30, 1909: From Mrs. J. J. Astor, ten dollars (\$10); from E. E. West, ten dollars (\$10); from Mrs. E. Douglas Smith, twenty-five dollars (\$25); from Miss Edith Smith, twenty-five dollars (\$25); from Mrs. Dr. Wheelock, ten dollars (\$10), and from the estate of Theodore P. Nichols, eight thousand dollars (\$8,000).

In the early part of the year the Managers acquired a piece of property with the purpose of removing to it as soon as practicable. Although the location seemed to be in every way desirable, so many unexpected difficulties and contingencies have since arisen from the laying out of streets, that the Managers seriously doubt whether it will be wise to occupy this property, and for these reasons have been looking for a different location that will fully serve the purposes of the Institution.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President*.

CHARLES H. MARSHALL, *Recording Secretary*.

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this seventh }
day of January, 1910. }

FLOYD PECK,

Notary Public, New York County.

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1909 :

Number of pupils September 30, 1908.....	168
Admitted during the year	33
Whole number instructed	201
Reductions	33
Number remaining.....	168

The arrangement of the work of the various departments remains on a basis which last year was found most convenient. The High School subjects, which vary a little from time to time, are this year as follows: English, first, second, third and fourth years; Latin, first and third; German, first, second and third; Algebra, Geometry, Physical Geography, and European History.

Work in Music is given in the following subjects, with the number of pupils in each :

Point Music Notation.....	28
Harmonic Notation.....	19
Junior Harmony	20
Intermediate Harmony.....	8
Senior Harmony and Counterpoint	9
Staff Notation and Dictation.....	7
Junior Chorus	24
Senior Chorus	77
Individual Vocal Instruction.....	2
Organ	6
Piano—Boys	50
Piano—Girls	36

Our manual training work proves each year its value as an educational factor. The good quality of the physical

training of our pupils is shown in the greater confidence and independence of motion and vigor of body and mind. The health of the school has been excellent.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each :

Reading	19	Elementary Algebra	8
Writing	8	Geometry	2
Spelling	5	Physics.	2
Arithmetic	9	Latin Poetry at Sight	2
Geography.....	6	Latin Prose at Sight	2
Elementary English	8	Latin Grammar	2
United States History and Civics...	9	Latin Prose Composition	4
English, first year	11	Virgil's <i>Æneid</i>	4
English, second year.....	7	Cæsar's Commentaries	4
English, third year	4	Elementary Latin Prose Composition	2
English, fourth year	3	French, third year.....	1
English Grammar	6	French, fourth year.....	2
History of English Language and Literature	4	German, second year	2
Ancient History.....	6	German, third year	2
Domestic Science.....	4	Harmony and Counterpoint.....	2
History of Great Britain and Ireland.	2	Acoustics and Music History.....	4
		Music Form and Analysis	2

The record of the Regents examinations for the year is as follows:

Number of examination days	9
Pupils examined	54
Subjects covered	33
Answer papers written.....	162
Answer papers claimed	149
Papers allowed by the Regents	145

The following table gives the result of the examinations held from 1903 to 1909:

	<i>No.</i> <i>examined.</i>	<i>No.</i> <i>claimed.</i>	<i>No.</i> <i>allowed.</i>	<i>Per cent.</i> <i>claimed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>claimed.</i>
1903.....	137	114	114	83.21	83.21	100.00
1904.....	157	121	121	77.07	77.07	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31

The following are the statistics of certificates received by the pupils of this school since we began to take Regents examinations in 1891 :

Number who have received Preliminary Certificates.....	108
Number who have received 12 Count Certificates	17
Number who have received 24 Count Certificates	14
Number who have received 36 Count Certificates.....	8
Number who have received 48 Count Certificates	7
Number who have received 60 Count Certificates	2
Number who have received 67 Count Certificates	1
Number who have received 72 Count Certificates	2
Number who have received 81 Count Certificates	2
Number who have received 82 Count Certificates.....	1
Number who have received 88 Count Certificates	1
Number who have received 96 Count Certificates	2
Number who have received 108 Count Certificates.....	1
Number who have received 114 Count Certificates	1

The following is a list of the pupils present during the year 1908-1909 who have received Regents certificates under the new scheme of values:

PRELIMINARY CERTIFICATES.

Charles Baumann,	Samuel Herman,	Elizabeth Payne,
E. Loretta Butler,	Axel Hagerman,	Joseph Reichard,
Lawrence Collins,	Emily T. Heil,	John Richardt,
Charles Comon,	Thomas Johnson,	Samuel Rosenman,
Catherine Cohen,	Edward Klepper,	Sarah Steinburg,
William Chambers,	Albert Kuchler, Honor,	George W. Stone,
Peter Greany,	William Lindner,	George Taglang,
Calvin S. Glover,	Edward Marchman,	Lena D. Vogt,
Walter Hallenbeck,	Josephine Piechocinski,	Lucy Williams.

18 COUNT CERTIFICATES.

William Chambers,	Albert Kuchler,	Lena D. Vogt,
Catherine Cohen,	Elizabeth Payne,	Lucy Williams.
Calvin S. Glover,	George W. Stone,	
Emily T. Heil,	Sarah Steinburg,	

36 COUNT CERTIFICATES.

Calvin S. Glover,	George W. Stone,	Lucy Williams.
Emily T. Heil,	Lena D. Vogt,	

54 COUNT CERTIFICATES.

George W. Stone,	Calvin S. Glover.
------------------	-------------------

67 COUNT CERTIFICATE.

Mary V. Norcott.

CLASSICAL ACADEMIC DIPLOMA.

Calvin S. Glover.

88 COUNT CERTIFICATE.

E. Loretta Butler.

96 COUNT CERTIFICATE.

E. Loretta Butler.

114 COUNT CERTIFICATE.

E. Loretta Butler.

At the end of the report may be found programmes of the Anniversary Exercises, of the recitals given from time to time during the year, a list of literary publications in New York Point print, a list of works on Music Culture, and a list of compositions for piano and for organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The pianoforte music is also classified by years.

The publication of books in embossed form cannot be too much encouraged. The list already includes some of the best representative books in various lines, and the number is being continually increased. Because at best the cost of publication of books for the blind is very great, care is taken to select only such books as will probably be of permanent value and interest.

The four pupils who were reported last year as attending college are continuing their courses. In addition to them, Calvin S. Glover has entered Columbia University this fall in regular standing, and Mary V. Norcott is studying at the Musical Art School, New York.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

Comparative Statistics of the State Schools and of the Institution in the Regents Examinations.

In the following table the results are given in percentages, as found by careful tabulation and comparison of the statistics published in the yearly report of the Regents of the University of the State of New York.

The table presents the examination facts in three phases, viz :

1. The number of papers claimed by the schools as being up to standard out of the whole number written.
2. The number of papers allowed by the Regents examination department out of the whole number examined.
3. The number of papers allowed out of the whole number claimed.

The figures under 1898 are for seven years ending June 30, 1898; under 1906 for eight years ending June 30, 1906, and under 1909 for the eleven years ending June 30, 1909. The figures for the State were not available for later than 1906.

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>
Reading.....	96	97	95	88	96	97	95	88	100	100	100	100
Writing.....	90	94	97	100	90	94	97	100	100	100	100	100
Spelling.....	61	71	72	74	59	70	71	74	96	99	99	100
Elementary English ..	57	69	54	75	51	60	54	72	89	87	100	95
Arithmetic	55	64	69	67	52	62	69	67	96	97	100	100
Geography	58	67	74	70	53	62	74	70	91	92	100	100
Advanced arithmetic .	46	57	52	36	34	47	52	36	70	82	100	100
Advanced English....	51	67	34	49	38	50	33	49	73	75	97	100
English composition..	74	78	92	87	60	57	92	87	81	73	100	100
Rhetoric.....	70	77	93	73	58	54	84	73	82	70	90	100
American literature...	84	..	86	..	74	..	86	..	87	..	100	..
Physics	58	74	64	74	40	65	64	74	67	88	100	100
Physiology & Hygiene.	61	73	64	77	53	67	64	71	86	92	100	100
United States history..	63	72	74	86	53	62	74	86	85	86	100	100
N. Y. State history ...	72	..	39	..	58	..	35	..	81	..	89	..
Roman history.....	85	84	100	63	72	73	100	63	85	87	100	100

<i>Subjects.</i>	<i>Per cent. claimed of number examined.</i>				<i>Per cent. allowed of number examined.</i>				<i>Per cent. allowed of number claimed.</i>			
	<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>		<i>State.</i>		<i>Inst.</i>	
	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>	<i>1898.</i>	<i>1906.</i>	<i>1898.</i>	<i>1909.</i>
English history	76	77	83	60	58	64	83	60	80	83	100	100
Physical geography . . .	72	74	87	65	63	65	87	65	88	88	100	100
Geology	79	87	70	100	68	79	69	100	85	91	99	100
Algebra	72	72	100	61	70	69	100	61	98	96	100	100
English literature	92	..	71	..	83	..	71	..	90	..	100	..
Civics	75	..	52	..	60	..	52	..	80	..	100	..
General history	85	..	83	..	76	..	83	..	89	..	100	..
Geometry	66	..	85	..	59	..	85	..	89	..	100	..
Advanced U. S. history ..	70	..	69	..	50	..	64	..	71	..	93	..
Psychology	88	..	82	..	72	..	82	..	82	..	100	..
American selections	87	..	60	..	73	..	60	..	84	..	100	..
Advanced Eng. comp. . .	81	..	90	..	54	..	90	..	67	..	100	..
English selections	87	..	100	..	72	..	100	..	83	..	100	..
Home science	68	..	100	..	3	..	100	..	5	..	100	..
English reading	85	..	100	..	75	..	100	..	88	..	100	..
Astronomy	85	..	100	..	76	..	100	..	89	..	100	..
First year Latin	68	..	93	..	62	..	93	..	91	..	100	..
Cæsar's Commentaries ..	79	..	100	..	70	..	100	..	89	..	100	..
Æneid	89	..	88	..	79	..	88	..	89	..	100	..
Cicero's Orations	84	..	100	..	68	..	100	..	81	..	100	..
Latin prose	79	..	100	..	58	..	100	..	73	..	100	..
Latin prose composit'n ..	72	..	93	..	57	..	93	..	79	..	100	..
Greek history	84	..	91	..	76	..	91	..	90	..	100	..
Hist. of Am. literature ..	88	..	100	..	68	..	100	..	77	..	100	..
Business English	78	..	100	..	50	..	100	..	64	..	100	..
Com. geography	76	..	100	..	54	..	100	..	71	..	100	..
Economics	84	..	100	..	66	..	100	..	79	..	100	..
German, 1st year	76	..	89	..	69	..	89	..	91	..	100	..
German, 2d year	78	..	65	..	68	..	65	..	87	..	100	..
German, 3d year	83	..	81	..	65	..	81	..	78	..	100	..
Mediæval history	82	..	82	..	75	..	82	..	91	..	100	..
English, 1st year	70	..	66	..	58	..	65	..	83	..	98	..
English, 2d year	80	..	83	..	67	..	83	..	84	..	100	..
English, 3d year	80	..	100	..	65	..	100	..	81	..	100	..
French, 2d year	79	..	86	..	66	..	71	..	84	..	83	..
Average	69	78	75	82	60	65	74	81	86	82	99	99

Music Recital, November 6, 1908.

1. CHORUS, - He That Hath a Pleasant Face, - - *Hatton*
2. SAILOR'S SONG, - No. 37, Op. 68, - - - *Schumann*
CHARLES BAUMANN.
3. FIRST MOVEMENT OF SONATINA IN G, - - *Beethoven*
MARGARETTA EADIE.
4. THE DARING HORSEMAN, No. 9, Op. 130, - - *Gurlitt*
EDGAR F. KEARNEY.
5. HUNTING SONG, - No. 7, Op. 68, - - - *Schumann*
MARY F. HALE.
6. PRELUDE IN C, - No. 1 of 12 Preludes, - - - *Bach*
CHARLES COMON.
7. CHORUS, Sleep While the Soft Evening Breezes Blowing, *Bishop*
8. WATER NYMPH, No. 3, from Water Scenes, Op. 13, - *Nevin*
CATHERINE COHEN.
9. AT AN OLD TRYSTING PLACE,
No. 3, from Woodland Sketches, Op. 51, *MacDowell*
ELIZABETH PAYNE.
10. ALBUM LEAF, - "Für Elise," - - - *Beethoven*
SAMUEL ROSENMAN.
11. SPRING SONG, No. 30, from Songs Without Words, *Mendelssohn*
LENA D. VOGT.
12. IN AUTUMN, No. 4, from Woodland Sketches, Op. 51, *MacDowell*
E. LORETTA BUTLER.

Organ Recitals by F. Henry Tschudi, F. A. G. O.,
assisted by the Chorus Class.

November 12, 1908.

GRAND CHORUS, in B flat, - - - - -	<i>Theodore Dubois</i>
CANTILENE, in A minor, - - - - -	<i>Theodore Salome</i>
SCHERZO, - - - Sonata No. 8, - - -	<i>A. Guilmant</i>
CHORUS, - - - - - Recessional, - - -	<i>R. De Koven</i>
ANDANTE CANTABILE, Symphony No. 4, - - -	<i>C. Widor</i>
GRAND PROCESSIONAL MARCH, Queen of Sheba, - - -	<i>C. Gounod</i>

Organ Recital of Christmas Music by Mr. Tschudi,
assisted by the Chorus Class.

December 16, 1908.

FESTAL MARCH, - - Op. 80, - - -	<i>J. C. Calkin</i>
SHEPHERDS IN THE FIELD, Op. 48, - - -	<i>O. Malling</i>
THE HOLY NIGHT, - (Noel), - - -	<i>Dudley Buck</i>
PASTORAL SYMPHONY, Messiah, - - -	<i>G. F. Handel</i>
CHORUS, - - - April Days, - - -	<i>C. Pinsuti</i>
OFFERTORY ON CHRISTMAS CAROLS, in C minor, - - -	<i>A. Guilmant</i>
MARCH OF THE MAGI KINGS, - - -	<i>Theodore Dubois</i>

Christmas Exercises, December 18, 1908.

1. ANTHEM BY THE CHORUS CLASS,
 "Arise, Shine, For Thy Light is Come," - - - *G. J. Elvey*
2. RECITATION, - - - The Lisper,
 WILLIAM MORGAN.
3. RECITATION, - - - Golden Cobwebs,
 RACHEL ASKENAS.
4. RECITATION, - - - Overheard at Christmas,
 GEORGE KRAUER.
5. PIANO SOLO, "A Little Piece," from Schumann Album,
 EVA SMALL.
6. RECITATION, - - - Just Past Christmas,
 PETER GARVEY.
7. SONGS BY THE KINDERGARTEN,
 (a) Santa Claus, - - - - *Emily Paulson*
 (b) Shine Out, O Blessed Star, - - - *Caro A. Dugan*
8. RECITATION, - - - Sambo's Prayer,
 OLIVE VAN ETEN.
9. RECITATION, Santa Claus and the Mouse,
 LOUIS DENK.
10. SONG, - - - Christmas Carol,
 CATHERINE CLARK.
11. RECITATION, - Almost Beyond Endurance,
 EMMA KINGSLAND.
12. RECITATION, The Little Christmas Tree,
 HARRY SABEL.
13. JUNIOR SINGING CLASS, "The First Christmas."
14. RECITATION, - - - Knowledge Is Sweet,
 ANNIE WARSCHAUER.
15. ORGAN SOLO, - Swedish Wedding March, - - - *A. Soedermann*
 GEORGE W. STONE.
16. RECITATION. - - - Gosling Stew, - - - - *Eugene Field*
 JOHN VAN DYCK.
17. RECITATION, - Christmas Gifts,
 ANNIE ARNOWITZ.
18. PIANO SOLO, - - - May Bells, No. 2, - - - - *F. Spindler*
 MILTON LOEWENSTEIN.
19. RECITATION, - The Seven Ages of Man, - - - *Shakespeare*
 WILLIAM LINDNER.
20. RECITATION, The Seven Ages of the Christmas Turkey, - *S. S. Stinson*
 MARTIN BIRGEN.
21. PIANO SOLO, Waltz, in A flat, Op. 34, No. 1, - - - *F. Chopin*
 EMILY T. HEIL.
22. RECITATION, Selections from the Birds Christmas Carol, *Kate Douglas Wiggin*
 MARY V. NORCOTT.
23. RECITATION, - - - Pink Dominoes, - - - - *Rudyard Kipling*
 AXEL HAGERMAN.
24. RECITATION, - A Russian Christmas,
 E. LORETTA BUTLER.
25. ANTHEM BY THE CHORUS CLASS,
 He Shall Reign Forever. - - - *Caleb Simper*

Mendelssohn Centenary, February 3, 1809-1909.

1. SKETCH OF THE LIFE OF FELIX MENDELSSOHN,
MARY V. NORCOTT.
2. CONFIDENCE, - Op. 19, No. 4,
SAMUEL HERMAN.
3. VENETIAN GONDELLIED, Op. 19, No. 6,
SAMUEL ROSENMAN.
4. JOYOUS PEASANT, Op. 102, No. 43,
EDGAR F. KEARNEY.
5. CHORUS, Farewell to the Forest. (Sung without accompaniment.)
6. CONSOLATION, - Op. 30, No. 9,
WILLIAM LINDNER.
7. DUETTO, - - Op. 38, No. 18,
ELIZABETH PAYNE.
8. HOPE, - - - Op. 38, No. 16,
CHARLES COMON.
9. ORGAN SONATA, Op. 65, No. 8, Third movement,
EDWARD MARCHMAN.
10. VENETIAN GONDELLIED, Op. 30, No. 12,
E. LORETTA BUTLER.
11. VOLKSLIED, Song of Triumph, Op. 53, No. 23,
CATHERINE COHEN.
12. WITHOUT REPOSE, Op. 30, No. 8,
MARY V. NORCOTT.
13. A TALK ON THE SONGS WITHOUT WORDS,
MISS BABCOCK.
14. VENETIAN GONDELLIED, Op. 62, No. 29,
CALVIN S. GLOVER.
15. { a. LOST HAPPINESS, Op. 38, No. 14,
 b. SPRING SONG, Op. 62, No. 30,
 LENA D. VOGT.
16. HUNTING SONG, Op. 19, No. 3,
EDWARD MARCHMAN.
17. SPINNING SONG, Op. 67, No. 34,
EMILY T. HEIL.
18. CHORUS, How Lovely Are the Messengers,
from the Oratorio "St. Paul."
Organ accompaniment by MR. TSCHUDI.

Organ Recital by Mr. Tschudi, assisted by
the Chorus Class.

March 17, 1909.

1. CORONATION MARCH, - - - - - *J. S. Svendsen*
2. OVERTURE TO "STRADELLA," Op. 39, - - - *F. Von Flotow*
3. CHORUS, - - - The Cuckoo, - - - *G. A. Macfarren*
(From the Opera "She Stoops to Conquer.")
4. SCHERZO SYMPHONIQUE, Op. 55, No. 3, - - - *F. A. Guilman*
5. CAPRICE, in B flat, Op. 20, - - - - - *F. A. Guilman*
6. FUGETTA, - On the initials F. A. G., - - - *F. A. Guilman*
7. CHORUS, - - Autolycus' Song, - - - *Clara A. Macirone*
8. FINALE, from Seventh Sonata, Op. 89, - - - - *F. A. Guilman*

Anniversary Exercises, April 1, 1909.

1. ORGAN, - March in D, Op. 39, No. 3, - A. Guilman
EDWARD MARCHMAN.
2. *CHORUS, He That Hath a Pleasant Face, } Words, W. H. Bellamy
{ Music, J. L. Hatton
3. PIANO, Nocturne in G minor, Op. 37, No. 1, - F. Chopin
MARY V. NORCOTT.
4. ELEMENTARY SINGING CLASS.
a. Rock-a-by Lady, { Words, Eugene Field
{ Music, W. W. Gilchrist
b. The Dandelion, { Words, Anonymous
{ Music, Arthur Foote
5. PIANO, - Serenata, Op. 15, No. 1, - M. Moszkowski
CATHERINE COHEN.
6. *CHORUS, - The Cuckoo, from
the Opera, "She Stoops to Conquer," G. A. Macfarren
7. EXERCISE IN MANUAL TRAINING,
8. *CHORUS, - Autolyceus' Song, Music, Clara A. Macirone
Words from "A Winter's Tale," - Shakespeare
9. ORGAN, - Pastorale, Op. 38, No. 6, - W. T. Best
CALVIN S. GLOVER.
10. PIANO, Selections from Woodland Sketches,
Op. 51, - E. A. MacDowell
a. A Deserted Farm.
b. Will o' the Wisp.
LENA D. VOGT.
11. EXERCISE IN PHYSICAL TRAINING,
EMILY T. HEIL, Accompanist.
12. ESSAY (Prize), Lincoln's Legacy of Inspiration,
CALVIN S. GLOVER.
13. *CHORUS, - A Spring Song,
Poetry from the "Afterglow," Music, Ciro Pinsuti
14. PIANO, - Câlinerie (Flattery), Op. 86, - H. Ravina
EDGAR F. KEARNEY.
15. EXERCISE IN ARITHMETIC.
16. PIANO, - Sérénade, Op. 29, - Cecile Chaminade
E. LORETTA BUTLER.
17. *CHORUS, - Recessional, { Words, Rudyard Kipling
{ Music, Reginald De Koven

*Mr. F. H. TSCHUDI, Accompanist.

Organ Recital of Music by American Composers, by
F. Henry Tschudi, assisted by Vernon Hughes, Tenor.

June 3, 1909.

1. ORGAN SONATA, Opus 1,
By Eugene Whitney Thayer, Mus. Doc., 1838-1889
First movement, Allegro in canon form; middle part, a Choral.
Second movement, Pastorale.
Third movement, A Theme and five Variations on
"God Save the King."
2. SONGS OF THE DESERT, - - - *By George H. Clutsam*
 1. Proem.
 2. Love's Faith.
 3. The Boatman's Song.
 4. Song of the Syrian Mother.
 5. The Caravan.
3. ORGAN SOLOS.
 - a. At Evening, - - - *By Dudley Buck, 1839-1909*
"The countless happy stars stand watching in the
deepening blue * * * * *
They at the trellised window loiter,
Deferring their 'good-night' with blissful words."
—From "Allingham."
 - b. Marcia, - - - *By Arthur Bird, 1856-*
4. TWO SONGS, - - - *By Teresa del Riego*
 - a. The Songs of the Summer.
 - b. April's Gift.
5. ORGAN SOLOS.
 - a. Cantilena in B flat, *By Will O. MacFarlane, 1870-*
 - b. Berceuse, - - - *By H. R. Shelley, 1858-*
6. TWO SONGS.
 - a. No. 7 of Gypsy Songs, - - - *By Anton Dvorák*
 - b. The Birth of Morn, - - - *By Franco Leoni*
7. ORGAN, - Grand Fantasie in C minor,
Opus 116, *By H. N. Bartlett, 1845-*

Piano Recital, June 10, 1909.

ALBERT KUCHLER,	-	-	Sunflower Dance,	-	-	<i>MacClymont</i>
HARRY LARSEN,	-	-	Gavotte,	-	-	<i>Von Wilm</i>
ELSIE BARTHOLD,	-	-	Consolation,	-	-	<i>Mendelssohn</i>
JOHN RICHARDT,	-		Rondo from Sonata No. 1,	-		<i>Mozart</i>
MARGARET McKENNA,			Grandmother Tells a Ghost Story,	-		<i>Kullak</i>
WILLIAM RESNIKOFF,	-	-	Andantino,	-	-	<i>Haydn</i>
MARY CUNNINGHAM,	-		Gentle Complaint,	-		<i>Burgmüller</i>
MILTON WILLIAMS,	-	-	Little Wanderer,	-	-	<i>Kullak</i>
ANNIE MONOHAN,	-	-	Gavotte,	-	-	<i>Giese</i>
MORRIS ALPERSTEN,	-		Chevaleresque,	-	-	<i>Burgmüller</i>
WILLIAM CHAMBERS,	-	-	Bagatelle,	-	-	<i>Duc</i>
ALICE JOHNSON,	-	-	Music Box,	-	-	<i>Baumfelder</i>
BOYD HANCHETTE,	-		Patriotic Song,	-	-	<i>Grieg</i>
NELLIE COSTELLO,	-		Album Leaf,	-	-	<i>Grieg</i>
HENRY WALTERS,	-	-	May Bell No. 1,	-	-	<i>Spindler</i>
MARTIN BERGEN,	-	-	A Short Story,	-	-	<i>Lichner</i>
MILTON LOEWENSTEIN,			First Movement Sonata No. 1,	-		<i>Clementi</i>
JOHN VAN DYCK,	-	-	Fugue No. 2,	-	-	<i>Handel</i>

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, Geometry, European History.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Latin, 1st year, German, 3d year.	Kindergarten, Geography, Grade I, Typewriting.

MUSIC.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Piano, Organ.	Piano, Organ, Tuning, Voice Cul- ture.	Piano, Organ, Tuning.	Piano, Tuning.	Junior Harmony, Counterpoint, Senior Harmony, Point Music Notation, Staff Notation & Dicta- tion, Tuning.	Jun. Singing Class Chorus, Piano, Tuning.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
8.10 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Caning. *	Caning. *	Caning. *	Caning, Mattress Making.	Caning. *	Caning, * Mattress Making.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.
1.15 to 2.00	2.00 to 2.45	3 to 3.30	3.30 to 4.00	4.00 to 4.30
Kindergarten, Geography, Grade II, U. S. History, Grade I, German, 2d year.	Kindergarten, Geography, Grade I, U. S. History, Grade II, German, 1st year, Latin, 3d year, Physical Geography, Typewriting.	Kindergarten, Nature Study, English, 2d year, English, 3d year, Intermediate Algebra.	Geography, Grade V, English, 2d year, English, 3d year.	Geography, Grade III, Grade V.

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Tuning, Harmonic Notation, Voice Cul- ture.	Piano, Tuning. Intermediate Harmony.	Piano, Organ, Tutoring.	Piano, Organ, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Tuning.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.40	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Caning, Mattress Making, Home Sci- ence. *	Caning, Mattress Making, Home Sci- ence, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.	Caning, Mattress Making, * Physical Culture.

* Machine Sewing, Knitting, Crocheting, Hand Sewing, Basketry, etc.

Classes three evenings a week for older girls in Physical Culture.

Physical Culture Class 5.00 to 5.30 three days. From 5.30 to 6.00 every day.

Harmony, Counterpoint and Piano practice every evening until 8.30 o'clock.

LIST OF PUPILS.

ADELBURG, ABRAHAM	HERMAN, SAMUEL
ALBERS, WILLIAM H.	HOLST, HAROLD
ALEXANDER, MAX	HUGHES, WILLIAM G.
ALPERSTEN, MORRIS	HURLEY, WILLIAM
APPELLO, JOSEPH	ILER, GEORGE C.
AUSTIN, EUSTACE M.	JOHNS, SYDNEY W.
BAUER, ADOLPH K. O.	JOHNSON, THOMAS
BAUMANN, CHARLES	KANTROVITZ, ERIN
BERGIN, MARTIN	KEARNEY, EDGAR F.
BEUTE, WILLIAM W. H. A.	KING, WILLIAM
BIELEFELD, ALFRED	KIRBY, JOSEPH
BONNER, DANIEL	KLEPPER, EDWARD J.
BRANCH, NATHANIEL	KRAUER, GEORGE D.
BULLOCK, ALEXANDER	KREINHOP, ALBERT
BURKE, JOHN	KREY, HENRY
CALLAHAN, FRANCIS J.	KUCHLER, ALBERT C.
CALLAN, GEORGE E.	LARSEN, HARRY A.
CAMPBELL, EDWARD K.	LEWIS, JOHN
CASEY, JOHN	LINDNER, WILLIAM
CHAMBERS, WILLIAM	LOEWENSTEIN, MILTON
CHARD, GEORGE A.	LUNDBERG, ROBERT
CLYDE, WILLIAM J.	MARCHMAN, EDWARD
COLLINS, LAWRENCE	MARESCA, LOUIS
COMON, CHARLES	MARKS, ROBERT
DADE, PAYTON	MARSHALL, WARREN D.
DAUMLING, MICHAEL J.	MASSA, AUGUSTINE
DENK, LOUIS	MCCARTHY, THOMAS J.
DONNELLY, MICHAEL E.	MCGUERTY, FRANCIS J.
DONNELLY, SAMUEL	MCPARTLAND, WALTER
DORE, ALFRED	MCWEENEY, JOHN
EADIE, JAMES A.	MESLAR, STANLEY E.
EADIE, WILLIAM S.	MEYERS, DOUGLAS A.
FAHY, JOHN M.	MOREL, PAUL HENRY
FINNERAN, JOSEPH F.	MORGAN, WILLIAM F.
FOGEL, BERNHARDT	MUCCIO, ROCCO DE
FOURNIER, WILLIAM A.	MURRAY, HENRY V.
FREUDENREICH, CHARLES J.	NABENHAUER, ALBERT A.
FRISBY, CHARLES E.	NOSTA, ALFONSO
GALVIN, DANIEL	O'MALLEY, GEORGE J.
GARVEY, PETER	PABINOWITZ, MAX
GASKELL, WHITMAN R.	PITCHERSKY, DAVID
GIANGOLA, PATRICK	REICHARD, JOSEPH
GLOVER, CALVIN S.	RESNIKOFF, WILLIAM
GÖSSL, ALFRED J.	RICE, CARL G.
GREANY, PETER J.	RICHARDSON, CHARLES E.
GUBLER, CHRISTOPHER	RICHARDT, JOHN
GURRIELL, CLARENCE	RITTER, RODERICK L.
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HALLENBECK, WALTER	SABEL, HARRY
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HARRIS, JOSEPH	SCHNEIDER, ADOLPH E.
HAWXHURST, GEORGE	SHRIVER, HARRY
HEIDELBURGER, LEO	SMITH, JAMES
HEARN, HAROLD	SNYDER, WILLIAM

SPIGEL, BARNEY
 SPOERRY, CORNELIUS
 SPREIREGEN, HARRY
 STEIN, WALTER F.
 STEINBURGER, ABRAHAM
 STONE, GEORGE W.
 SULLIVAN, DANIEL J.
 TAGLANG, GEORGE
 VAN DYCK, JOHN

WALTERS, HENRY
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 WINTER, ROBERT
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ANDERSON, MILDRED N.
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 COSTELLO, NELLIE
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 DYER, THERESA
 EADIE, MARGARETTA
 EASTBURN, WINIFRED
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 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GUNDERSON, NELLIE
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 HARRIS, MILDRED
 HEIL, EMILY T.
 HERRMANN, LYDIA
 HIRSCH, LEONTINE
 HOLLENBECK, BETSY
 INFELD, SADIE
 JESSEN, EMILY A.
 JOHNSON, ALICE
 KINGSLAND, EMMA M.
 KINZEL, IDA H.

KLEIN, LENA L.
 LA FORGE, HELEN
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 PAYNE, ELIZABETH
 PENNELLS, SADIE
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 SCHWARTZ, ESTHER
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 SMITH, MARION A.
 SMITH, OLIVE
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
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 VAN ETEN, OLIVE
 VOGT, LENA D.
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 WINTRINGHAM, RUTH
 WOLLERT, ANNA

K E Y

TO THE

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OF

Tangible Writing and Printing

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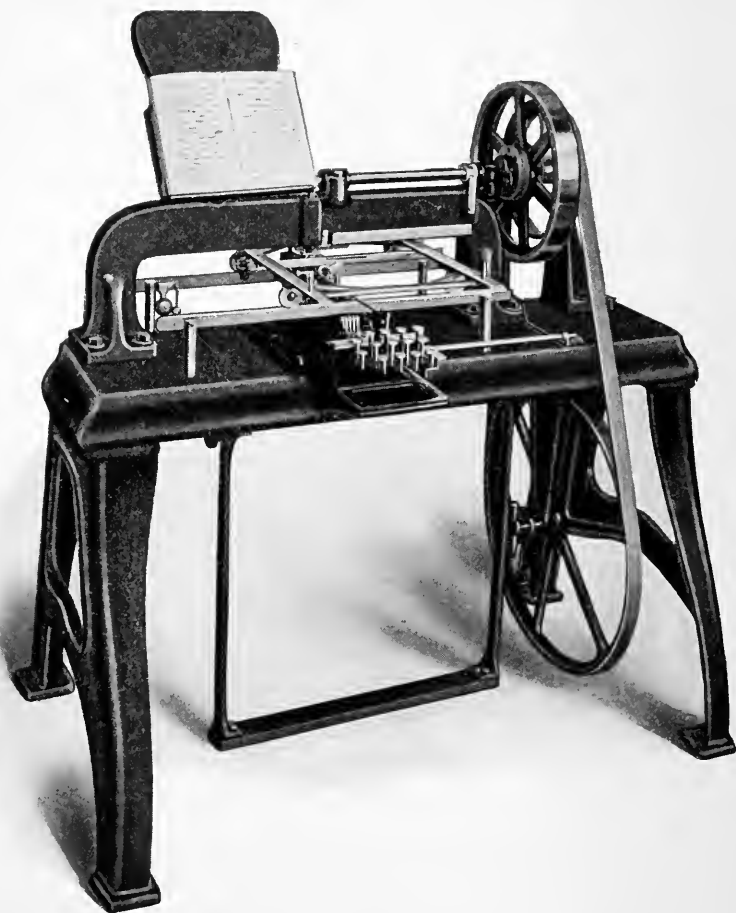
DESIGNED FOR THE USE OF THE BLIND.

Revised from Editions of 1872, 1882 and 1893.

By WM. B. WAIT,

*Principal of The New York Institution for the Blind from 1863 to
1905; Emeritus Principal from 1905.*

1909.



STEREOGRAPH FOR EMBOSsing METAL PLATES USED IN PRINTING.

FOREWORD.

A brief reference to the origination, development and general adoption of the New York Point System of tangible literature and Music will be fitting in this place.

Immediately after taking charge of the New York Institution in 1863, I made an effort to establish the course of instruction upon a text-book basis, and in this way to enlarge the opportunities of the pupils for reading and study, and to lessen their almost total dependence upon their teachers, who, because of the lack of suitably embossed text-books, were obliged to impart instruction in all branches almost wholly by the oral method.

As a first step, a test of the reading power of each pupil was made, which disclosed that a majority of the pupils were unable to read at all, while only a few could read well.

The system then accepted and in general use was the Boston Line, a form of the ordinary Roman type, and as the only books then available were in that style, an intensive effort was made to impart to every pupil the power of facile finger reading.

This special effort, covering two years, proved that a large proportion of the pupils, including many having excellent mental endowments, were wholly unable to read the Boston Line books, and from data furnished by other schools, confirmed by my own observations, it was clear that similar inability to read existed in all the schools.

But, besides the lack of tangible power, the Roman form was found deficient in two other vital points: it is tangibly unwritable, and cannot be adapted to musical notation.

The conclusion inevitably was that the Roman or Line letters do not possess the three qualities—tangibility, writability and

adaptability—essential in a system of embossed literature, and that the problem could be solved only by the adoption of embossed points in both writing and printing.

There was in use in this school at that time, and for some years prior, a point alphabet on a vertical base of six points, arranged by one of the teachers, Mr. Adam McClelland, himself blind, and possessing rare intellectual gifts.

It is a matter of interest that Prof. Louis B. Carll while a pupil learned the system, and afterward used it in writing his great work, "Calculus of Variations." Mr. J. V. Armstrong, Principal of the Tennessee School for the Blind, Mr. Stephen Babcock, for many years a teacher in this school, and many others who were educated here, have largely used Mr. McClelland's arrangement.

It was with this alphabet that my first tests of the comparative tangible power of points and lines were made with pupils who could not read the latter, and which demonstrated the superiority of point signs over line signs.

But while Mr. McClelland's alphabet could be written as easily and appealed to the touch as strongly as any of the vertical systems, it was not adaptable to the structure of a musical notation, and this caused me to take up the original vertical point system of M. Louis Braille.

My examination of the structure and application of this system developed the fact that it is defective in several important respects: it is much more bulky and hence more costly than the Boston Line (which in the absence of any other system was then taken as a standard, and the cost of which was almost prohibitive); the number of possible single signs, *sixty-three*, is inadequate to the requirements of Literature, of Mathematics and of Music, so that none of these subjects can be correctly and fully represented by them.

From anything that could be learned from other sources about the Braille system, the existence of these inherent and grave defects had not been suspected, and when as the result of this inquiry they were disclosed, but one course was left open, which was to devise some different method of sign building, by which

the structural defects of the Braille might be avoided, the number of signs greatly increased, and the cost of books reduced to the lowest possible minimum. Obviously, two things only could be done: employ two points instead of three points vertically, and a series of base forms developing horizontally, and holding two, four, six, eight, ten, etc., points each.

With infinite care and labor I put this idea into effect, the final outcome being the New York Point System.

All the facts and data acquired throughout the years of study and laborious experiment that seemed to have no end can be found in full in the yearly reports of this Institution. In the reports for 1866 and 1867 the subject of embossed alphabets and books was generally considered. In the report for 1868 the New York Point Alphabet is given. In this connection it is proper to state that no details of the system were published until after I had stated to Dr. S. G. Howe, of the Boston School, and to Mr. William Chapin, of the Philadelphia School, that I had constructed a system demonstrably superior to that of M. Braille, but that in the interest of uniformity I would abandon any further effort on a new line if they would join me in adopting, improving and establishing the Braille system. My proposal was not received with favor, and I was therefore under no obligations either to adopt or advocate the defective Braille system as against a demonstrably better one, and the New York System was published.

In 1871, at the Indianapolis meeting of the American Association of Instructors of the Blind, the New York and Braille Codes were critically examined and compared, after which the Convention voted without a dissenting voice that the New York System ought to be taught in all schools for the blind.

In 1872, at the Boston meeting, I presented an outline of a system of Musical Notation complementary to the literary system, and was requested by the Convention to complete the system in detail, so that the schools might have the use of it as soon as possible.

The first edition of the Notation was printed in our report for 1872.

In 1878 the Music Notation was considered at length, and again approved by the Association.

Down to 1882 the entire United States Fund had been used in printing Boston Line books, but in that year 50 per cent. of the fund was set apart for books in New York Point.

In 1892 it was decided by the American Association of Instructors of the Blind that only reprints of Line books should be issued, and that any part of the 50 per cent. that had been reserved for Line books, not so needed, should be used in printing books in New York Point.

At the same time, 1892, twenty-four years after the New York Code had been published and twenty-one years after it had been accepted by the American Association and commended for general adoption, and after the Association had six times confirmed the New York System and six times refused to recognize any form of Braille, either original or derived, French, English or American, a small minority of the principals, in defiance of these repeated sanctions of the New York System and disavowals of all varieties of Braille by the Association, and willfully disregarding the great importance of having only one point system, needlessly and harmfully thrust forward a schismatic form of the Braille code, which they named American Braille.

In 1894, at a meeting of the trustees of the American Printing House for the Blind, and as a climax of a two years' campaign of propaganda, a motion was made to change the by-laws so as to recognize and promote American Braille. Twenty-six institutions were represented, and after full consideration five voted for and twenty-one voted against such recognition.

The facilities for writing and printing the New York Point System consist of a desk tablet, a pocket tablet and two machines: the Kleidograph for paper writing, and the Stereograph for embossing metal plates for use in printing.

The tablets have been improved by substituting a rectangular groove in place of a V-shaped groove or of separate pits.

Patents were granted for the Kleidograph and the Stereograph, which were at once transferred to the New York Institution without pecuniary advantage to myself.

The Franklin Institute of Philadelphia, after a searching examination into the system and into the design and merit of these machines, conferred the John Scott medal.

In this place a word or two may be said about a "universal type" for finger reading.

Roman letterpress type are common to the schoolbooks, newspapers and magazines of the nations of Western Europe, but this uniformity of type does not enable a native of one country to read or understand a language other than his own.

The only purpose of letters is to express language, and therefore a universal type or alphabet can have no use or value except to express a universal language.

"Esperanto" claims to be a universal language, and as the claim appears to have been substantiated, it is worthy of consideration in connection with embossed writing and printing.

Let it ever be remembered, however, that comparative recurrence of letters is the primary and only consideration that can properly determine the size and position of the type bodies or base forms, the number of points on each base, the number of signs that will be available for Literature, Mathematics, Music and short forms, and the use to which each sign should be applied.

These are the essential and controlling factors in the treatment of a universal language, as they are in the working out of a tangible system for any racial tongue, and a system constructed in any other way, as is the Braille and all its English and American imitations, will inevitably be unscientific in design and wasteful of money and time in practice.

This laborious and perplexing work has not been done solely from personal preference on my part, but primarily as a matter of duty, and to improve the methods and enlarge the means of education here and elsewhere.

It has ever been to me a source of satisfaction and encouragement that the Managers of this Institution have warmly sustained me throughout and have furnished every needed facility for putting the fruits of my efforts into permanent practice.

I desire to make mention here of the valuable services rendered by Mr. Stephen Babcock, who, being blind and filling the responsible position of principal teacher, was able to promote this work with deep interest and broad understanding.

The greatest number and most difficult of the problems met with are involved in the Music notation. After the general plan governing the derivation and correlation of the various classes of signs had been laid down and the general structure of the notation indicated, there still remained a vast amount of detail to be worked out, many comprehensive rules to be lucidly framed, and finally a library of music to be selected, edited and published. For the scholarly, skillful and thorough execution of this arduous task it is both duty and pleasure to express my sense of grateful obligation to Miss Hannah A. Babcock, who with unflagging interest and unusual insight has devoted herself for more than thirty years to the study of this subject, and to the accomplishment of the practical ends for which this notation was designed.

WILLIAM B. WAIT,
Emeritus Principal.

THE NEW YORK INSTITUTION FOR THE BLIND,
January 22, 1908.

KEY

TO THE

NEW YORK POINT ALPHABET, NUMERALS,
PUNCTUATIONS AND ABBREVIATIONS.

The signs are constructed in a series of base forms, viz: First base, •; second, ••; third, •••; fourth, ••••; fifth, •••••; sixth, ••••••, etc. The number of signs furnished by each of the first six bases, respectively, is: 3, 9, 27, 81, 243, and 729; total, 1,092.

For convenience the points in the upper row are known as 1, 3, 5, 7, 9, etc., and in the lower row as 2, 4, 6, 8, 10, etc.

This order will be the same for both writing and reading. Writing is done with a stylet and tablet, with the Kleidograph (a machine designed for embossed writing on paper), and with the Stereograph (a machine for embossing metal sheets to be used in printing). In writing with the tablet the point *one* is in the *right* hand upper row. In writing with the Kleidograph or with the Stereograph the point *one* is in the *left* hand upper row, as it is also in reading.

RULES FOR WRITING.

First. Between all letters leave a blank space equal to one point.

Second. Between all words leave a blank space equal to two points.

Third. In writing with the tablet, write from *right* to left. In writing with the Kleidograph or Stereograph, write from *left* to right.

Written pages may be coated on the back side with a solution of shellac and alcohol.

THE ALPHABET.

CAPITAL LETTERS.

A •••	B •••	C •••	D •••	E •••	F •••
G •••	H •••	I •••	J •••	K •••	L •••
M •••	N •••	O •••	P •••	Q •••	R •••
S •••	T •••	U •••	V •••	W •••	X •••
Y •••	Z •••				

SMALL LETTERS.

a ••	b •••	c ••	d ••	e •	f •••	g •••	h •••	i •	j •••
k •••	l ••	m ••	n ••	o •	p ••	q •••	r ••	s •	t •
u •••	v ••	w ••	x •••	y ••	z •••				

It will be observed that the capital letters are derived from the small letters, by suffixing to each of them as many points as will form a new character four points in length, in the following manner:

First. When the small letter ends with a point in the upper row, as in the letter a, add the suffix in the lower row.

Second. When the small letter ends with a point in the lower row, as in c, or in both upper and lower rows, as in d, add the suffix in the upper row.

With the Kleidograph and Stereograph the small letters can be made into capitals by means of stylets which form larger points than those in the small letters.

SIGNS OF ABBREVIATION.

First class: Abbreviation by initial capital letters. Any proper name may be represented by its initial letter. The same letter may stand for different proper names in different books, or in different parts of the same book, but they should not be used in such a way as to obscure the meaning.

In each case, the word to be abbreviated should be written in full when it first occurs.

When desirable, a full list of abbreviated words should accompany the book, with a partial list at the head of each chapter.

When an initial capital stands for a word, a word space should precede and follow it.

Second class: Abbreviations by small letters, to be used only as separate words.

ABBREVIATIONS BY SMALL LETTERS.

b	c	f	g	h	j	k
but	can	for	great	had	just	kind
⠠	⠠	⠠	⠠	⠠	⠠	⠠
n	p	s	u	v	w	y
not	part	some	under	very	will	you
⠠	⠠	⠠	⠠	⠠	⠠	⠠

ABBREVIATIONS FOR WORDS AND PARTS OF WORDS BY SIGNS
OTHER THAN CAPITAL OR SMALL LETTERS.

and	almost	could	change	come	ever
⠠	⠠	⠠	⠠	⠠	⠠
from	good	have	large	of	shall
⠠	⠠	⠠	⠠	⠠	⠠
there	that	the	think	when	what
⠠	⠠	⠠	⠠	⠠	⠠
was	were	with	which	would	
⠠	⠠	⠠	⠠	⠠	

These signs may stand for separate words, or may form parts of words.

In using a contraction to form part of a word, syllabication and pronunciation should be strictly observed.

Thus: Mother, not Mother; Finger, not Finger; Andante, not Andante.

SIGNS FOR SYLLABLES, DIPHTHONGS, TRIPHTHONGS, DIGRAPHS, ETC.

ade	æ	ance	ant	ate	augh	ain
ble	bly	cede	ceed	ch	com	
con	dis	eau	ence	ent	ess	fer
ful	gh	ight	ion	ing	œ	
ong	ou	per	pro	ph	sh	
sion	tion	th	ure	wh		

It will be helpful for the student to arrange the contractions in reference to their base forms.

The Second base has but one contraction, viz : th ..

The Third base has 11 contractions, viz :

and	of	the	that	ing	ch	ou
gh	ph	sh	wh			

The Fourth base has 81 signs divided into nine groups of nine signs each. .

The signs in each group of nine may be considered as made up of the signs formed on the Second base by a regular mode of compounding. Thus the signs of the Second base are:

a	d	l	m	n	o	r	s	th
••	••	••	••	••	••	••	••	••

Beginning with the first one, •• a new series may be formed by adding to it each one in order thus: •••• •••• •••• etc.

Beginning with the second one, •• we have •••• •••• etc.

In this way the nine groups are formed. These signs represent 26 capitals, 9 punctuations and 47 contractions, one sign of the ninth group having a double use. The entire series in nine groups can be readily acquired on the principle of association.

The following are the signs of the Fourth base, arranged in nine groups:

FIRST GROUP.

ade	æ	ance	K	A	C
••••	••••	••••	••••	••••	••••
ant	F	ate			
••••	••••	••••			

SECOND GROUP

D	augh	ain	Z	ble	bly
••••	••••	••••	••••	••••	••••
cede	J	ceed			
••••	••••	••••			

THIRD GROUP.

L	com	con	X	dis	Q
••••	••••	••••	••••	••••	••••
eau	ence	ent			
••••	••••	••••			

FOURTH GROUP.

I	apostrophe	ess	hyphen	M	fer
••••	••••	••••	••••	••••	••••
ful	B	ight			
••••	••••	••••			

FIFTH GROUP.

N	ion	asterisk	G	dash	U
••••	••••	••••	••••	••••	••••
œ	W	ong			
••••	••••	••••			

SIXTH GROUP.

T	per	pro	sion	O	Y	tion
••••	••••	••••	••••	••••	••••	••••
ure	almost					
••••	••••					

SEVENTH GROUP.

R	could	come	H	ever	from
••••	••••	••••	••••	••••	••••
good	have	large			
••••	••••	••••			

EIGHTH GROUP.

S	shall	their	there	E	P
••••	••••	••••	••••	••••	••••
think	V	when			
••••	••••	••••			

NINTH GROUP.

what	was	were	with	grave accent
••••	••••	••••	••••	••••
acute accent	circumflex	would or diæresis	Italics	
••••	••••	••••	••••	

The Fifth base has 243 signs derived by suffixing to each of the 81 signs of the Fourth base the three signs respectively of the first base, viz: \cdot , \cdot , and \cdot . Thus:

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ etc.,
making 27 signs.

SECOND GROUP.

$\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ etc., making 27 signs.

THIRD GROUP.

$\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot$ etc., making 27 signs.

The remaining six groups follow the same form.

The Sixth base has 729 signs derived by suffixing to each of the 81 signs of the Fourth base the 9 signs respectively of the Second base. Thus:

FIRST GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

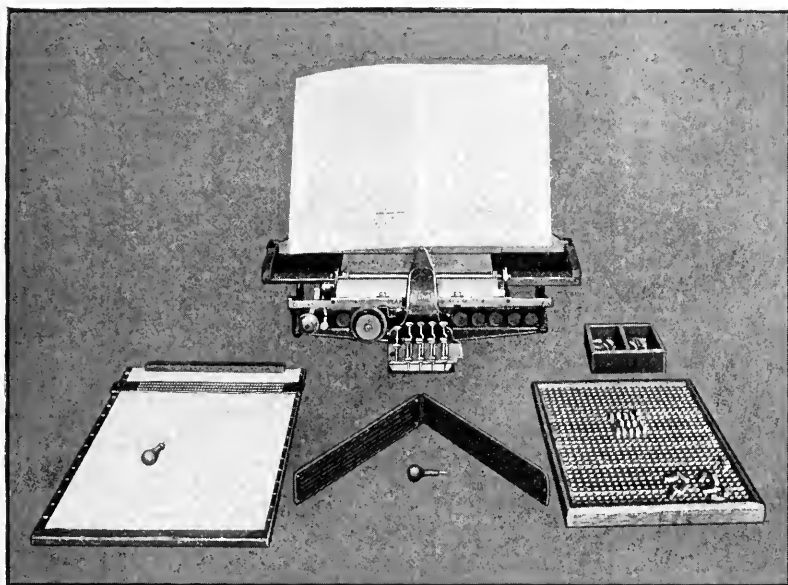
SECOND GROUP.

$\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
 $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$ $\cdot\cdot\cdot\cdot\cdot$
etc., making 81 signs.

The remaining seven groups are similarly formed.

The use of the signs of the Fifth and Sixth bases lies in an extension of the important field of contraction for both writing and printing, without the further development of which no economy in the bulk and cost of books can be hoped for beyond that already secured by the present practice of the New York Point System.

Larger bases than the Sixth are used for special purposes.



Kleidograph for Embossed Writing.

Desk Writing Tablet.

Pocket Tablet.

Frame and Type for Mathematics.

KEY

TO THE

NEW YORK POINT SYSTEM OF MUSICAL NOTATION.

Remark. In learning these signs it is well to describe them in two ways: *First.* By numbering the points, thus—D a quarter note ••• 1, 3; 3, 2, 4; or, 1, 3, 7; 6, 8. *Second.* To give the alphabetic equivalent, thus—mezzo forte ••• | • s, d, blank, i, blank, e.*

Accent •••

Accelerando •••

Accidentals are placed before notes, intervals, turns and mordents. They are also sometimes placed after the turn and mordent signs, and in all cases the accidental is separated by one blank.

Appoggiatura, short •••

Appoggiatura, long •••••

Arpeggio •••

Arpeggio, *continuously* through both hands ••• | •

A tempo ••••

Bar •••; double bar ••• | •••

Bridge sign •••

Crescendo • | •

Diminuendo • | • | •

Discontinuance • When this sign is separated from other signs by *two* blanks it discontinues a preceding slur. When it discontinues any other sign *it follows such sign* and is separated from it by *one* blank.

Dolce •• | •

* The vertical lines indicate a blank space made by omitting the points.

Dot. One point in the upper row after a duration sign, and separated from it by one blank. The double dot has two points in the upper row, separated from the duration sign and from each other by one blank, thus—C a quarter double dotted :::: | • | • The triple dot has three points.

Down bow •••.

Finger signs. First, •••; second, ::::; third, •••; fourth, ::::; fifth, •••

Flat. One point in the lower row before a note, interval, turn or mordent, and separated from it by one blank. The double flat has two points in the lower row, separated from each other and from the sign which it affects by one blank.

Forte ; | •

Fortissimo : | • | • ; very fortissimo : | • | • | •

Forte piano : | • | : | .

Forzando ••..

Group ..•

Group discontinued ..• | :

Half bow | :::: | •••

Harmonic in guitar and in violin :::::

Heel in organ pedaling ::

Interval signs. First, ::::; second, ••.; third, ::::; fourth, ::.; fifth, ••.; sixth, ::::; seventh, ::.; eighth, ••.

Left foot in organ pedaling :::

Left hand :::

Lower half of bow | :: | ••

Lower third of bow | . | ••

Melody sign •••.

Mezzo forte ••• | : | •

Mezzo piano ••• | : | .

Middle of bow | :: | ••

Middle third of bow | :: | . | ••

Mordent •••; mordent inverted ••• | •••.

Music $\cdot\ldots$ This is used in the body of *text* where an illustration of *music* occurs.

Music discontinued $\cdot\ldots | :$ or, word sign $\cdot\ldots$ may be used.

Natural $:$ One point in each row before a note, interval, turn or mordent, and separated from it by one blank.

Notes. The pitch sign for C is $\cdot\cdot$, for D is $\cdot\cdot$, for E is $\cdot\cdot$, for F is $\cdot\cdot$, for G is $\cdot\cdot$, for A is $\cdot\cdot$, for B is $\cdot\cdot$. The duration sign for a whole note is $\cdot\cdot$, for a half is $\cdot\cdot$, for a quarter is $\cdot\cdot$, for an eighth is $\cdot\cdot$, for a sixteenth is $\cdot\cdot$, for a thirty-second is $\cdot\cdot$, for a sixty-fourth is $\cdot\cdot$, for a one hundred and twenty-eighth is $\cdot\cdot$, rarely used. When both pitch and duration are used, the pitch is written first, followed by the duration sign. Thus C a quarter $\cdot\cdot\cdot\cdot$

Number sign $\cdot\cdot$ This sign shows that the characters following it will be numerals.

Nut of bow $\cdot\ldots | \cdot\cdot | \cdot\cdot$

Octave signs. First octave, $\cdot\cdot\cdot$; second, $\cdot\cdot\cdot$; third, $\cdot\cdot\cdot$; fourth, $\cdot\cdot\cdot$; fifth, $\cdot\cdot\cdot$; sixth, $\cdot\cdot\cdot$; seventh, $\cdot\cdot\cdot$; eighth, $\cdot\cdot\cdot$

Open string $\cdot\ldots | \cdot\cdot | \cdot\cdot$

Pause $\cdot\cdot\cdot$

Pedal $\cdot\cdot\cdot$

Pedal discontinued $\cdot\cdot\cdot | :$

Piano $\cdot | \cdot$

Pianissimo $\cdot | \cdot | \cdot$; very pianissimo $\cdot | \cdot | \cdot$

Piano forte $\cdot | \cdot | \cdot$

Pizzicato $\cdot\ldots\cdot$

Point of bow $\cdot\ldots | \cdot\cdot | \cdot\cdot$

Portamento $\cdot\cdot\cdot$ placed before the note affected by it.

Pro forma $\cdot\cdot\cdot$

Rallentando $\cdot\cdot\cdot$

Repeat part of a measure, or one or more measures $\cdot\cdot$ viz, two points in the lower row.

Repeat note, chord, group or rest . viz, one point in the lower row.

Rest. Two points in lower row before the character expressing its length; thus, rest a whole, ..::; rest a half, ..::; rest a quarter, ...::; rest an eighth, ...::; rest a sixteenth, ...::; rest a thirty-second, ...::; rest a sixty-fourth, ...::; rest one hundred twenty-eighth ...::

Right foot in organ pedaling ::

Right hand ::

Ritardando ::

Ritenuto ::

Rinforzando ::

Sforzando ::

Sharp. One point in the upper row before a note, interval, turn or mordent, and separated from it by one blank. The double sharp has two points in the upper row, separated from each other and from the sign which it affects by one blank.

Slur . :

Slur discontinued :

Sostenuto ::

Staccato * .

Staccatissimo or very staccato * . . .

Stroke of the glottis in singing *

Swell * . .

Take breath in singing * . . .

Tenuto ::

Thumb in guitar : | :

Tie . :

Toe in organ pedaling ::

Tremolo . . .

Trill ::

Turn ::; turn inverted :: | ::.

Up bow .:.

Upper half of bow .:.. | ... | :.

Upper third of bow .:.. | . | :.

Whole bow .:.. | .. | :

With sign '.

Word sign .:.. This is used in the body of *music* when *words* are to be used ; at the close of the words the word sign with the discontinuance are used thus .:.. | : or the music sign '... may be used.

WORKING RULES FOR THE MUSICAL NOTATION.

RULES FOR THE USE OF ABBREVIATIONS, APPOGGIATURAS, FINGER SIGNS, GROUPS, INTERVALS, MORDENTS, OCTAVES, REPEAT SIGNS, SIGNATURES, SLURS, TIME SIGNS, TURNS AND *WITH* SIGNS, ALSO SIGNS FOR DR. HUGO RIEMANN'S NOTATION.

ABBREVIATIONS.

Rule First. When two or more notes in succession are of the same length, the value of the first note only is expressed.

Rule Second. A succession of chords having seconds, thirds, fourths, fifths, sixths, sevenths or octaves, may be abbreviated by making the interval sign twice in the first chord and once in the last chord, followed by the discontinuance sign, and separated from it by one blank.

Rule Third. When the sign for staccato, accent, tenuto, sforzando, turn, trill, mordent, etc., appears on four or more successive notes, write such sign twice (separated from each other by two blanks) before the first of such notes, and once after the last of such notes, followed by the discontinuance sign.

APPOGGIATURAS.

Rule First. The sign •• always represents the short appoggiatura, the value of which need not be written.

Rule Second. When the appoggiatura is *long* the letter l will precede the sign •• thus, l••. The value must be expressed.

Rule Third. When the appoggiatura consists of three tones or less, the sign must be placed before each note.

Rule Fourth. When the appoggiatura consists of four or more tones, make the sign $\cdot \cdot \cdot$ twice before the first note and once after the last note, followed by the discontinuance sign, and separated from it by one blank.

FINGER SIGNS.

The finger signs are formed from the numerals $\cdot \cdot$, $\cdot \cdot$, $\cdot \cdot$. The numeral one with a point in the upper row before it makes first finger, with a point in the lower row before it makes second finger. The numeral three with a point in the upper row before it makes third finger, with a point in the lower row before it makes fourth finger. The numeral five with a point in the upper row before it makes fifth finger.

GROUPS.

Rule First. A single group is expressed by placing the group sign $\cdot \cdot$ before the first note and after the last note of the group, followed by the discontinuance sign.

Rule Second. When a group is repeated, follow rule first and place a single point in the lower row once for each repetition.

Rule Third. In a succession of groups composed of different notes, the group sign is placed before each group, but the group and discontinuance signs may be omitted after each group except the last.

INTERVALS.

The intervals are : first, second, third, fourth, fifth, sixth, seventh and octave. The signs are formed by adding a single point in the lower row after the numeral showing the number of the interval. Thus, first interval, $\cdot \cdot \cdot$; second interval, $\cdot \cdot \cdot$; third interval, $\cdot \cdot \cdot$, etc.

Rule First. In expressing chords, write the lowest note, then the intervals of the chord in order upward. Unless the interval

exceeds an octave, the intervals are all reckoned from the lowest note of the chord.

Rule Second. When an interval exceeds an octave it is expressed by the sign *with* ♯, followed by the octave sign and then the note. Thus, ♯♯||:♯:|♯.||♯♯||:♯:

Rule Third. Should more than one note exceed an octave, proceed as in rule second and reckon the intervals from the first note after the *with* sign. Thus, ♯♯||:♯:|♯.||♯♯||:♯:||:♯:

Rule Fourth. The value of the lowest note only of a chord is expressed, and the intervals take the same value.

Rule Fifth. When any interval of a chord is changed by an accidental, such accidental sign should be placed before the interval sign affected and separated from it by one blank.

Rule Sixth. Finger signs are placed before intervals the same as before notes.

MELODY SIGN.

Rule First. The melody sign is ♯♯, and is written before a note, when it is desired to distinguish it from the other notes.

Rule Second. When there are four or more melody notes in succession, write the melody sign twice before the first note and once with the discontinuance after the last one.

MORDENTS.

The mordent is indicated by the sign ♯♯.

Rule First. The sign of the mordent ♯♯ is placed before the note affected, and is separated from it by two blanks.

Rule Second. The inverted mordent is expressed by the sign made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of the mordent sign *in ink print*, such sharp, flat or

natural should *precede* the sign for the mordent and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at right of the mordent sign *in ink print*, such sharp, flat or natural should *follow* the mordent sign and be separated from it by *one* blank.

Rule Fifth. When the mordent appears on four or more successive notes, write the sign $\cdot\therefore\therefore$ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, $\cdot\therefore\therefore \mid \therefore$

OCTAVE SIGNS.

The octaves are: first, second, third, fourth, fifth, sixth, seventh and eighth. The octave signs are formed by adding a single point in the upper row after the numeral showing the number of the octave. Thus, first octave, $\therefore\therefore$; second octave, $\therefore\therefore\therefore$; third octave, $\therefore\therefore\therefore$, etc.

Rule First. The octave sign will *not* be placed before any note which is a second or third from the preceding note.

Rule Second. The octave sign will *not* be placed before any note which is a fourth or fifth from a preceding note, *unless* such note falls in a different octave.

Rule Third. The octave sign will *always* be placed before any note which is more than a fifth from the preceding note.

Rule Fourth. The same rules will regulate the use of octave signs before the *lowest* notes of chords.

REPEAT SIGNS.

Rule First. When part of a measure from the beginning is repeated, the repeat sign $\therefore\therefore$ is made in the measure once for each repetition.

Rule Second. When a measure is repeated, the repeat sign $\therefore\therefore$ is made once in each repeated measure. The bars must also be indicated.

Rule Third. When two or more measures are repeated the number sign \therefore is written, then the numeral showing how many measures are to be repeated, and then the repeat sign made once for each repetition.

Rule Fourth. When at the end of a passage, any number of measures not including the last one of the passage, are repeated, the number sign \therefore is written, and then the numeral which shows how many measures must be counted backward to the place where the repeat begins, then is written the number sign and numeral which shows how many measures are included in the repeat and then follows the repeat \therefore sign made once for each repetition.

Rule Fifth. When a passage is repeated one or more octaves higher or lower, proceed as in rule first, second, third or fourth, as the case may require, and insert before the repeat sign the sign for the octave in which the repeated passage begins.

Rule Sixth. When a passage preceding the first double bar, or one included between two double bars, is repeated, write the double bar \therefore | \therefore followed by the repeat sign \therefore and then the double bar.

Rule Seventh. When a note, chord, group or rest is repeated, it is expressed by placing one point in the lower row for each repetition.

Rule Eighth. A passage in which the order of tones by letter and the characters affecting them are the same consecutively as in a preceding passage, but which begins upon a different note, may be expressed by the repeat sign \therefore followed by the *pro forma* sign \therefore and after it the note which begins the transposed form.

Rule Ninth. When the number sign is used in connection with the repeat sign, or when the double bar and repeat sign are used, the octave sign will be written at the beginning of the passage which follows the repeated passage.

SIGNATURES.

To indicate a signature, write a sharp or flat, as the case may be, then after one blank space write the number sign \therefore followed by the numeral which shows the number of sharps or flats in the signature. Thus, $\flat \mid \therefore \mid \bullet\bullet$ gives a signature of two flats.

The signature is placed at the beginning of the right hand part of a piece, and is not written again unless a change occurs in the signature. It need not be placed at the beginning of the left hand part, but should be expressed in that part at a change of signature during the piece.

SLURS.

Rule First. The sign for the slur $\flat \mid \therefore$ is placed before the notes slurred. The sign for discontinuance \therefore is placed after the notes slurred together and indicates the end of the slurred passage.

Rule Second. When a slur ends on the same note on which a new slur begins, write the second slur, then the note, and then the discontinuance of the first slur. This discontinuance cannot stop the second slur, as it had not slurred the note to any following note.

Rule Third. When the slurs meet between two notes and not on the notes, the end of the first slur will be written just after the second slur and separated from it by two blanks.

This need not be mistaken for the slur discontinuance in the compound slur, for two reasons: first, because there has been no sign for the compound slur, and second, the discontinuance is separated from the slur by two blanks instead of one.

SLURS—COMPOUND.

Rule First. When one slur ends two or more notes after the second slur begins, write the slur sign $\flat \mid \therefore$ at the beginning of the first slur, and two slur signs $\flat \mid \therefore \mid \flat \mid \therefore$ at the

beginning of the second slur; at the end of the first slur write . | : | : ; at the end of the second slur write . | : || . | : | :

Rule Second. When two slurs begin upon the same note but end upon different notes, make the slur sign twice at the beginning, and the discontinuance sign only at the end of the short slur; at the end of the long slur make the slur sign twice with the discontinuance.

Rule Third. When a long slurred passage includes a shorter slurred passage, the slurs neither beginning nor ending with the same note, make the slur sign twice at the beginning of the long slur, and make it once at the beginning of the short slur; at the close of the short slur make it once with the discontinuance . | : | : ; and at the end of the long slur make it twice with the discontinuance . | : || . | : | :

Rule Fourth. When two slurs begin upon different notes but end upon the same note, make the slur sign twice at the beginning of the first slur, and once at the beginning of the second slur, and at their close make the slur sign twice with the discontinuance.

TIME SIGNS.

To indicate the time of a piece, write the number sign and then the numeral which is the upper figure in ink print, followed by the numeral which is the lower figure, using one blank for each space. Thus, three four time, :::: | :: | ::

If either the upper or lower number consists of two figures, as twelve or sixteen, then this number should be separated from the other by two blanks. Thus, twelve eight time, :::: | :: | .. || . .

The time sign follows the signature in the right hand part, and is not written again unless the time changes.

It need not be placed in the left hand part unless the time changes during the piece; then it is well to express it at the point of change.

Rule Second. The inverted turn is expressed by the sign ∴, made twice before the note affected, separated from each other by *one* blank, and from the note by two blanks.

Rule Third. When a sharp, flat or natural is placed above or at the left of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *precede* the sign for the turn and be separated from it by *one* blank.

Rule Fourth. When a sharp, flat or natural is placed below or at the right of either the horizontal or inverted turn in ink print, such sharp, flat or natural should *follow* the sign for the turn and be separated from it by *one* blank.

Rule Fifth. When the turn is placed after the note which it affects, in ink print, it will be expressed by writing the note, followed by the turn sign, separated by *one* blank. If any ambiguity should arise, as, when the turn has an accidental over it or the note a dot after it, it will be better to write the notes of the turn with their value as played, rather than to use the turn sign.

Rule Sixth. When the turn sign appears on four or more successive notes, write the sign ∴ twice (separated by *two* blanks) before the first note and once after the last note followed by the discontinuance sign; thus, ∴ ∴ | ∴

WITH SIGN.

When the notes of a chord are not of the same length, or where several notes are played against one or more notes of greater value, one class or kind of notes which compose the measure should be expressed, followed by the *with* sign •, and then the other notes which are played against those already written. Either the longer or shorter, or the higher or lower, may be written first, as will be most explicit. For the use of the *with* sign •, in chords where an interval exceeds an eighth, see *Rule Second* for Intervals.

MISCELLANEOUS RULES FOR MUSIC WRITING.

1. In vocal music, when two or more successive notes are to be sung to one syllable, the *syllable slur* $\parallel \dot{ : } | \dot{ : } \parallel$ will be used before such notes, and at their close the *syllable discontinue* $\parallel \dot{ : } | \dot{ : } | \dot{ : } \parallel$ will be written.

2. When part of a measure, not including the first note, is repeated, the group sign $\parallel \bullet \bullet \bullet \parallel$ will precede and the *group discontinue* $\parallel \bullet \bullet \bullet | \dot{ : } \parallel$ follow such passage. The one point repeat will then be used for each repetition of such group.

3. When a note and its eighth interval each have an accidental, the accidental will be written for the lower note only, and will be understood for the eighth interval unless otherwise indicated.

4. If a slur, pedal, crescendo or a diminuendo continue until the same sign again appears, write such sign for each entrance, but omit the discontinuance of it until the close of its last appearance.

5. If a note or chord begins a passage which is preceded by a sign covering more than the single note or chord (as pedal, slur, forte, piano), and this note or chord is repeated, use the one point repeat.

6. When after a tie, or after a slur discontinue, the last note or chord is repeated, the one point repeat sign will be used.

7. Concerning the *pro forma*.

a. If a passage which is to be transposed begins and ends in different octaves, the octave sign must follow the *pro forma* sign in the transposition.

b. If the passage which is to be transposed begins with a note of one value written against notes of different value, after the *pro forma* sign, write the note with its value of the same voice with which the original passage commenced.

8. Method of indicating repeats in writing by paragraphs when marginal numbering is omitted.

In a *long* "count back," the place should be indicated at which the passage to be repeated *begins*, as well as the place where the repeat *enters*, to enable the reader to readily make the "count back." The three following examples will illustrate :

Ex. 1. Repeating the last several measures. If after 20 measures the next 15 are like the last 15, then following bar 5, write :

.... || .. | ... | . | . | :|| :: | :: | ::|| :: | :: | ::|| ..

Then, following bar 20, write :

:: | :: | ::|| .. || ... ||

Ex. 2. Repeating a passage not including the last measure. . If after 100 measures the next 20 are like the 20 which began with the 31st measure, then, following bar 30, write :

.... || .. | ... | . | . | :|| :: | . | . || :: | .. | . || .. ||

Then, following bar 100, write :

:: | . | . || :: | .. | . || .. || ... ||

Ex. 3. Involving both the previous cases. If after bar 20 the last 15 are to be repeated, and after bar 60 the same 15 again appear, then, following bar 5, write :

.... || .. | ... | . | . | :|| :: | :: | ::|| :: | :: | ::||
 || .. | ... | . | . | :|| :: | :: | ::|| :: | :: | ::|| ..

Then, following bar 20, write :

:: | :: | ::|| .. || ... ||

Then, following bar 60, write :

:: | :: | ::|| :: | :: | ::|| .. || ... ||

To aid the reader in making the "count back," leave a space of four blanks before the word sign when it first appears. In a *short* "count back," the above methods of showing the place where the repeat begins are unnecessary, unless the measures are long.

The paragraphs should be numbered, and after the last bar in each paragraph the number of that bar from the beginning should be written.

9. The following terms may be abbreviated, thus :

poco .:.. || '.. || '... ||
 poco a poco .:.. || '.. || '' || '.. || '...
 con espressione .:.. || '' || ' | ' | '.. || '...
 semper .:.. || ' | '' | '.. || '...
 scherzando .:.. || ' | ':: | '' | ' || '...
 marcato .:.. || '' | '' | :: || '...
 legato .:.. || :: | ' | :: || '...
 leggiero .:.. || :: | :: | :: | ' || '...
 espressivo .:.. || ' | ' | '.. | ' || '...

WORDS TO BE SET TO MUSIC.

Rule First. Words and music are written separately.

Rule Second. Write one syllable for each note unless otherwise indicated.

Rule Third. Write the bar sign in the text, preceded and followed by two blanks. The music sign is not needed.

Rule Fourth. When two or more syllables are sung to one whole note in the measure, as in chants, write all such syllables and then the bar.

Rule Fifth. When two or more syllables are sung to one note, there being other notes in the measure, write such syllables and then leave a space of three blanks before writing the next syllable.

Rule Sixth. When separate syllables of a word are sung to separate notes, the hyphen may be used, especially before the bar sign.

Rule Seventh. When one syllable extends over two or more notes, the slur sign in the music should show how long to continue that syllable. If no slur sign is used, a dash may be used after the syllable, either for each note or for each rhythmical division of the measure.

Rule Eighth. If rests occur in the music, rest signs will also be written in the text. The music sign is not needed.

THE RIEMANN SIGNS.

Dr. Hugo Riemann uses certain new signs of notation, the point print signs for which will be as follows:

Two diagonal strokes at the end of a slur, called the interrupted slur . | •.

A single or double vertical stroke across a staff line (or lying diagonally over a bar), called a reading mark || • ||

An obtuse angle with the apex at the top, called rubato accent .• | .

A comma placed in a horizontal position, called the half tie $\cdot \cdot | \cdot \cdot$

A comma placed in a vertical position, called the comma $\cdot \cdot | \cdot$

An obtuse angle with the apex at the bottom and a numeral in the angle to indicate the number of measures in the meter, called great meter $\cdot \cdot | \cdot$ followed by the number sign and numeral.

NOTES ON SPACING.

There are two methods of spacing, viz, *open* and *close*.

In open spacing two blanks are regularly used between all single or simple signs, the parts of compound signs being separated by one blank.

In close spacing one blank is regularly used between all signs, except when two blanks are required to render the construction clear.

The open spacing obviates some problems which occasionally arise in close spacing, and hence may be preferred in writing from dictation.

THOROUGH BASS WRITING.

In elementary work in harmony, the position or soprano note of a chord is often indicated by a numeral (generally placed over the bass note) before the student meets with figuring for the indication of harmonies.

RULES FOR POSITION.

Rule First. The position will be expressed by the word sign \therefore , followed by \cdot , the initial of *position*, and then the number sign and numeral for position. Thus, C a whole note, position of the octave, $\therefore \cdot \cdot \cdot \cdot \mid \mid \therefore \cdot \cdot \mid \therefore \cdot \mid \therefore \cdot \mid \mid$

Rule Second. In ink print, if the position is to be high, a plus sign is sometimes placed before the numeral, and if low, a minus sign is thus placed.

In point print the initial of the word *high* or *low* is used as the case may require. Thus, C a quarter, high position of the octave, $\therefore \cdot \cdot \cdot \cdot \mid \mid \therefore \cdot \cdot \mid \therefore \cdot \mid \therefore \cdot \mid \therefore \cdot \mid \mid$ F a whole, low position of the third, $\therefore \cdot \cdot \cdot \cdot \mid \mid \therefore \cdot \cdot \mid \therefore \cdot \mid \therefore \cdot \mid \therefore \cdot \mid \mid$

Rule Third. If two positions are given to one chord the sign for position will be used with each numeral. Thus, C a half, position of the third and of the octave, $\therefore \cdot \cdot \cdot \cdot \mid \mid \therefore \cdot \cdot \mid \therefore \cdot \cdot \mid \therefore \cdot \cdot \mid \therefore \cdot \cdot \mid \mid$

RULES FOR FIGURED BASS.

Rule First. The thorough bass figuring is expressed by the number sign and numerals. When two or more numerals are used they are separated from the number sign by one blank and from each other by two blanks. Thus, C a whole note figured six four $\therefore \cdot \cdot \cdot \cdot \mid \mid \therefore \cdot \cdot \mid \therefore \cdot \cdot \mid \therefore \cdot \cdot \mid \mid$

Rule Second. When a note has more than one set of bass figurings the number sign will precede each set. Thus, G a

will be read six and then six five. In point print the numeral will be written whenever the line occurs.

Again, a position figure may have a line at the right of it, extending over the following note, which shows that the same soprano is retained. Thus, F position of the octave, with a line at the right of the numeral eight, extending over the next note G, which is figured seven, shows that the F, which was the octave position of the first chord, is retained in the soprano of the second chord. In point print the position of the *seventh* of the second chord should be expressed instead of the horizontal line.

Furthermore, the horizontal lines are sometimes used to indicate the continuance of the *same harmony* during a change of bass notes. Thus, G figured six four may have lines drawn at the right of the six and of the four; these two lines may pass under C, E and another G, followed by G figured five three. This indicates the chord of C in its second inversion, fundamental form, first inversion, and then again second inversion, followed by the chord of G. In point print each bass note will have its own figuring, viz: G six four, C five three, E six, G six four, and G five three.

VOCAL MUSIC ON THE TONIC SOL FA BASIS.

In this method the voice parts are written separately.

For singing, the tones of the scale are called (as pronounced) doh, ray, me, fah, soh, lah, te, and are represented as follows :

doh	ray	me	fah	soh	lah	te
••	••	••	••	•	••	••

In vocal music, these signs and names are used instead of the letter names, c, d, e, f, g, a, b. All major scales are read as doh, ray, me, fah, soh, lah, te, doh, and all minor scales as lah, te, doh, ray, me, fah, soh, lah.

The time values are indicated in the same manner as when letters are used. Thus, doh a quarter is ••••; te an eighth dotted is •••• | •, etc.

Above each scale tone except me and te, there is a sharp chromatic tone, and below each scale tone except doh and fah, there is a flat chromatic tone.

The names of the sharp chromatic tones are de, re, fe, se, le, giving the vowel its long sound. Thus the accidental sharp fah is written • | •• and is sung fē.

The names of the flat chromatics are ta, la, sa, ma, ra, giving the vowel the sound heard in flat. Thus the accidental flat lah is written • | •• and is sung lă.

When a change of key occurs, new tones not heard in the old key are introduced, and some tones of the old key are retained in the new key, but under different names, which are determined by the new key tone. Thus, in changing from the key of C to the key of G, the tone soh of the old key becomes doh in the new key, a new tone sharp fah, which is sung fe, being introduced, which tends strongly upward, and gives to soh the

strength and quality of doh. This new tone is then called te, while the other tones of the old key of C, which are used in the new key of G, also take their names according to their distance from the new doh or tonic.

At the point of change a tone which is common to the old and the new key is called a bridge tone.

Bridge tones are indicated by the bridge sign ∴

The bridge tone is first written with the syllable belonging to it in the old key, followed by the bridge sign and then the syllable belonging to it in the new key.

The bridge signs are not used in a transient modulation, but only when the transition to a new key is complete.

LIST OF GENERAL ABBREVIATIONS.

WORD AND PART-WORD SIGNS.

For ch	write	⋅⋅	For ph	write	⋅⋅⋅
" ou	"	⋅⋅⋅	" the	"	⋅⋅
" sh	"	⋅⋅⋅	" and	"	⋅⋅⋅
" th	"	⋅⋅	" of	"	⋅⋅⋅
" wh	"	⋅⋅⋅	" that	"	⋅⋅⋅
" gh	"	⋅⋅⋅	" ing	"	⋅⋅⋅

The use of the foregoing signs in the following lists is indicated by italics:

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Able	} as ending	- - bl	Come	- -	cm
Ible		- -	Coming	- -	cm ^{ing}
About	- -	- - abt	Common	- -	com
Above	- -	- - abv	Convenient	- -	convnt
Account	- -	- - acct	Convenience	- -	convnc
According	- -	- - acrd ^{ing}	Conveniently	- -	convntl
Accordingly	- -	- - acrd ^{ing} l	Could	- -	cd
After	- -	- - af	Definition	- -	defntn
Afterward	- -	- - afwd	Demonstration	- -	dmnstn
Again	- -	- - agn	Differ	- -	dfr
Against	- -	- - agnst	Difference	- -	dfrnc
Almost	- -	- - al	Different	- -	dfrnt
Altogether	- -	- - al ^{thr}	Differently	- -	dfrntl
Always	- -	- - alws	Does	- -	ds
Among	- -	- - amg	Down	- -	dn
Amount	- -	- - amt	Downward	- -	dnwd
Another	- -	- - an ^{thr}	Either	- -	ethr
Answer	- -	- - ans	Elsewhere	- -	ls ^{whr}
Anywhere	- -	- - any ^{whr}	Except	- -	xcpt
Because	- -	- - bcs	Excepting	- -	xcpt ^{ing}
Been	- -	- - bn	Exception	- -	xcptn
Before	- -	- - bfr	Express	- -	xprs
Begin, begun or began	- -	- - bgn	Expressed	- -	xprsd
Below	- -	- - blw	Expression	- -	xprsn
Beneath	- -	- - bn th	Extraordinary	- -	xtrdny
Beside, besides	- -	- - bsd, bsds	First	- -	fst
Between	- -	- - btwn	Forward	- -	frwd
Better	- -	- - btr	Found	- -	fnd
Business	- -	- - bzns	Ful, as ending	- -	fl
Change	- -	- - chng	Further	- -	fr ^{thr}
Changing	- -	- - chng ^{ing}	General	- -	gen

<i>For</i>		<i>Write</i>
Give	- - -	gv
Goes	- - -	gs
Gone	- - -	gn
Government	- - -	govt
Greater	- - -	gtr
Greatest	- - -	gtrst
Hence	- - -	hnc
Henceforth	- - -	hncfth
Henceforward	- - -	hncfwd
Here	- - -	hr
Hereafter	- - -	hrftr
Heretofore	- - -	hrtfr
Herewith	- - -	hrwth
Herein	- - -	hrn
Herself	- - -	hrsfr
Him	- - -	hm
Himself	- - -	hmsfr
His	- - -	hs
Instead	- - -	instd
Inward	- - -	inwd
Inwardly	- - -	inwdl
Itself	- - -	itsfr
Kind	- - -	k
Kinds	- - -	ks
Know or knew	- - -	kn
Knows	- - -	kns
Known	- - -	knn
Knowing	- - -	knng
Large	- - -	lg
Less	- - -	ls
Like	- - -	lk
Likewise	- - -	lkws
Little	- - -	ltd
Live	- - -	lv
Made	- - -	md
Make	- - -	mk
Man	- - -	mn
Ment, as ending	- - -	mt
Might	- - -	mgt
Mister	- - -	Mr
Much	- - -	mch
Must	- - -	mst
Myself	- - -	msfr
Nearly	- - -	nrly
Necessary	- - -	nec
Necessarily	- - -	necl
Neither	- - -	nthr
Neighbor	- - -	nbr
Ness, as ending	- - -	ns
Never	- - -	nv
None	- - -	nn
Nor	- - -	nr
Nowhere	- - -	nwhr
Object	- - -	obj
Objection	- - -	objtn

<i>For</i>		<i>Write</i>
Occasion	- - -	ocsn
Often	- - -	ofn
Onward	- - -	onwd
Opinion	- - -	opn
Opportunity	- - -	optnty
Other	- - -	oth
Otherwise	- - -	othws
Outward	- - -	outwd
Outwardly	- - -	outwdl
Point	- - -	pnt
Principal or principle	- - -	prin
Probable	- - -	prbl
Probably	- - -	prbly
Quarter	- - -	qr
Quarters	- - -	qrs
Question	- - -	qn
Questionable	- - -	qnbl
Reference	- - -	rfnc
Right	- - -	rt
Rightly	- - -	rtl
Round	- - -	rnd
Self	- - -	sf
Several	- - -	svl
Should	- - -	sh
Sion, as ending	- - -	sn
Take	- - -	tk
Than	- - -	thn
This	- - -	ths
Tion, as ending	- - -	tn
Together	- - -	tgthr
Underneath	- - -	ndrnth
Understand	- - -	ndrstand
Unless	- - -	nls
Until	- - -	ntl
Upon	- - -	upn
Upward	- - -	upwd
Ward, as ending	- - -	wd
Was	- - -	ws
Were	- - -	wr
What	- - -	wht
Whether	- - -	whthr
When	- - -	whn
Where	- - -	whr
Wherefore	- - -	whrf
Wherein	- - -	whrn
Whereby	- - -	whrb
Whereto	- - -	whrt
Whereupon	- - -	whrpn
While	- - -	whl
Whose	- - -	whs
Whom	- - -	whm
Whomsoever	- - -	whmsvr
Willing	- - -	wlmg
You	- - -	y

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MUSICAL LITERATURE.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Accent	-	ac	Interval	-	int
Accented	-	actd	Intervals	-	ints
Accidental	-	acl	Inversion	-	inv
Accompaniment	-	acmp	Inversions	-	invs
Action	-	actn	Inverted	-	invd
Alto	-	alt	Imperfect	-	imper
Altered	-	altrd	Leading tone	-	lt
Alternation	-	altrtn	Legato	-	leg
Alternating	-	altrtn ^{ing}	Lowered	-	lwd
Anticipation	-	antcpn	Major	-	maj
Anticipated	-	antcpd	Measure	-	msr
Arpeggio	-	arp	Measures	-	msrs
Augmented	-	aug	Mediant	-	med
Bad	-	bd	Melody	-	mel
Bass	-	bs	Melodic	-	melc
Cadence	-	cad	Melodies	-	mels
Cadences	-	cads	Metronome	-	met, or M
Canto fermo	-	cf	Minor	-	min
Chord	-	ch	Modulate	-	mdlt
Chords	-	chs	Modulation	-	mdltn
Chromatic	-	chro	Modulations	-	mdltns
Chromatically	-	chromly	Modulating	-	mdltn ^g
Consonance	-	cnsc	Motion	-	motn
Consonances	-	cnscns	Neighboring note	-	nbring nt
Consonant	-	cnst	Neighboring notes	-	nbring nts
Contrary	-	cont	Ninth	-	nth
Consecutive	-	consec	Octave	-	oct
Concealed	-	concl	Octaves	-	octs
Counterpoint	-	cp	Opus	-	op
Degree	-	deg	Organ	-	org
Degrees	-	degs	Organ Point	-	org pnt
Dependent	-	dep	Parallel	-	par
Diatonic	-	dia	Period	-	prd
Diatonically	-	dialy	Perfect	-	per
Diminished	-	dim	Phrase	-	ph
Dissonant	-	dis	Position	-	posn
Dissonance	-	disnc	Positions	-	posns
Dominant	-	dom	Practise	-	prc
Double	-	dbl	Practised	-	prctd
Doubled	-	dbld	Practising	-	prc ^{ing}
Doubling	-	dbl ^{ing}	Preparation	-	prepn
Example	-	ex	Prepared	-	prepd
Exercise	-	exe	Principal	-	prin
Fifth	-	fth	Progression	-	prog
Finger	-	fng	Progressions	-	progs
Fingers	-	fngs	Progressed	-	progd
Fingering	-	fng ^{ing}	Raised	-	rsd
First	-	fst	Resolve	-	res
Fourth	-	fth	Resolved	-	resd
Fundamental	-	fdmtl	Resolution	-	resn
Good	-	gd	Rhythm	-	rh
Harmony	-	har	Rhythmic	-	rhc
Harmonic	-	harc	Rhythmical	-	rhcl
Harmonically	-	harcly	Rhythmically	-	rhcly
Hidden	-	hdn	Rhythms	-	rhs
Independent	-	indp	Scale	-	sc

<i>For</i>			<i>Write</i>
Scales	-	-	scs
Second	-	-	scnd
Section	-	-	sec
Seventh	-	-	svth
Sixth	-	-	sxth
Sixteenth	-	-	sxnth
Soprano	-	-	sop
Staccato	-	-	stac
Subordinate	-	-	sub
Subdominant	-	-	subdom
Submediant	-	-	submed
Subtonic	-	-	subton
Substitution	-	-	substn
Substituting	-	-	substng
Supertonic	-	-	supton
Suspension	-	-	susp

<i>For</i>			<i>Write</i>
Suspensions	-	-	susps
Suspended	-	-	suspd
Syncopation	-	-	syn
Syncopated	-	-	syntd
Tenor	-	-	ten
Tenth	-	-	tnth
Tonic	-	-	ton
Triad	-	-	tr
Triads	-	-	trs
Triplet	-	-	trp
Triplets	-	-	trps
Unaccented	-	-	unactd
Unison	-	-	un
Unisons	-	-	uns
Voice	-	-	vc
Voices	-	-	ves

WORDS RELATING TO THE ORGAN.

<i>For</i>			<i>Write</i>
Bassoon	-	-	bsn
Bourdon	-	-	brdn
Choir	-	-	chr
Clarinet	-	-	clr
Diapason	-	-	diap
Dulciana	-	-	dul
English Horn	-	-	Eng hn
Feet or Foot	-	-	ft
Flute	-	-	fl
Flute Traverse	-	-	fl trav
Fifteenth	-	-	ftnth
Gamba	-	-	gam
Gemshorn	-	-	gmshn
Harmonic Flute	-	-	harc fl
Hautboy	-	-	obo
Hohlflöte	-	-	hlfe
Keraulophon	-	-	ker
Manual	-	-	mnl
Mixture	-	-	mix
Open	-	-	opn
Pedal	-	-	ped

<i>For</i>			<i>Write</i>
Pedals	-	-	peds
Piccolo	-	-	pic
Quint	-	-	qnt
Rohrflöte	-	-	rfl
Salicional	-	-	sal
Solo	-	-	sol
Sesquialtera	-	-	sesalt
Spitzflöte	-	-	spfl
Swell	-	-	sw
Stop	-	-	stp
Stops	-	-	stps
Stopped	-	-	stpd
Trombone	-	-	trom
Trumpet	-	-	trm
Twelfth	-	-	tlft
Viola	-	-	vla
Violin	-	-	vln
Violoncello	-	-	cello
Vox Humana	-	-	v h
Waldflöte	-	-	wlfl

LIST OF SIGNS AND ABBREVIATIONS ADAPTED TO MATHEMATICS.

NUMERALS.

1	2	3	4	5	6	7	8	9	0
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The sign ⋮ , called number sign, is placed before these signs to show that they are used as numerals. These numerals are used in arithmetic and for all ordinary purposes.

The decimal point is \cdot .

For algebra, however, the signs representing numerical and literal quantities should be quite distinct. Hence, in algebraic work the following signs are used for numerals.

In printed books:

1	2	3	4	5	6	7	8	9	0
T	⊢	⊥	⊣	V	>	Λ	<	L	□

In *written* algebra the numerals are :

1	2	3	4	5	6	7	8	9	0
⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮	⋮

The number sign is not used in connection with this series.

Sign for division ⋮

“ “ division ended $\text{⋮} \mid \text{⋮}$

“ “ equality ⋮

“ “ exponent ⋮

“ “ exponent ended $\text{⋮} \mid \text{⋮}$

“ “ inequality (*greater* than) $\text{⋮} \mid \cdot$

“ “ “ (*less* than) $\text{⋮} \mid \cdot$

“ “ infinity ⋮

“ “ is to, in stating a ratio $\text{⋮} \mid \cdot$

“ “ as, in stating a proportion ⋮

Sign for minus $\ddot{\cdot}$

“ “ multiplication $\ddot{\cdot}$

“ “ multiplication ended $\ddot{\cdot} \mid \ddot{\cdot}$

“ “ plus $\ddot{+}$

“ “ plus and minus $\ddot{+} \mid \ddot{-}$

“ “ parenthesis $\ddot{()}$

“ “ double parentheses $\ddot{()()}$

“ “ triple parentheses $\ddot{()()()}$

“ “ quadruple parentheses $\ddot{()()()()}$

“ “ radical $\ddot{\sqrt{\cdot}}$

“ “ radical ended $\ddot{\sqrt{\cdot}} \mid \ddot{\cdot}$

“ “ subscript $\ddot{\cdot} \mid \ddot{\cdot\cdot}$

NOTE.—The vertical lines indicate a blank space made by omitting the points.

NOTE.—In *printed* algebra numerical quantities will be expressed by the **T V** signs, and all literal quantities by the alphabetic *point* signs. In *written* algebra point signs only are used.

SUGGESTIONS.

First. The structure of every expression should be carefully studied and fully understood before attempting to write it.

Second. The use of the parenthesis is of special importance, as it serves to identify quantities which should be construed together as one, and to distinguish the whole from the parts of an expression.

Third. The numerator of a fraction, unless it be a monomial, should be included in a single parenthesis followed by the sign for division, and then the denominator followed by the sign for division ended. The denominator may or may not be inclosed in parentheses, as the case may require.

Fourth. When the numerator or denominator is a fraction, it should be written as above, the whole fraction being included in a double parentheses.

If a fraction appears in both numerator and denominator, the whole expression should be included in a triple parentheses, the fractional numerators each in a double and the sub-numerators in a single parenthesis.

Fifth. In general, the parentheses should be used so as to secure an exact reading. A parenthesis of any grade greater than the single one will indicate that parenthetical quantities of lesser grade are included.

The above suggestions furnish a general idea of the plan by which any algebraic expression may be recorded in tangible form.

ABBREVIATIONS FOR WORDS CHIEFLY USED IN MATHEMATICS.

<i>For</i>		<i>Write</i>	<i>For</i>		<i>Write</i>
Adding -	-	adins ^g	Extremes -	-	xtms
Addition -	-	adtn	Factor -	-	fr
Algebra -	-	alg	Factoring -	-	string ^g
Algebraic -	-	algc	First -	-	fst
Angle -	-	ngl	Fifth -	-	fth
Acute angle -	-	ct ngl	Follows -	-	fols
Antecedent -	-	antc	Following -	-	foling ^g
Binomial -	-	bnl	Form -	-	fm
Circle -	-	cir	Formula -	-	fm ^{la}
Circumference -	-	crcm	Fourth -	-	frth
Coefficient -	-	coef	Fraction -	-	ftn
Comparison -	-	comp	Hexagon -	-	xgn
Comparing -	-	comping ^g	Homogeneous -	-	homo
Compared -	-	compd	Lateral -	-	ltrl
Consequent -	-	cons	Mathematics -	-	math
Continued -	-	cont	Measure -	-	meas
Cube -	-	cb	Measured -	-	measd
Decimal -	-	dec	Measuring -	-	measing ^g
Denominator -	-	dntr	Member -	-	mem
Denominators -	-	dntrs	Members -	-	mems
Diameter -	-	dmr	Minuend -	-	mnd
Difference -	-	dif	Monomial -	-	mon
Divide -	-	dv	Multiply -	-	ml
Divided -	-	dvd	Multipled -	-	mld
Dividing -	-	dvding ^g	Multiple -	-	mpl
Dividend -	-	dvnd	Multiplier -	-	mlpr
Division -	-	dvn	Multiplicand -	-	mlcand
Divisor -	-	dvr	Multiplication -	-	mltn
Elimination -	-	elim	Negative -	-	neg
Equation -	-	eqtn	Negatively -	-	negl
Equivalent -	-	eqv	Ninth -	-	nth
Exponent -	-	xpnt	Numeral -	-	nmrl
Exponential -	-	xpntl	Numerical -	-	nmcl

<i>For</i>		<i>Write</i>
Numerically	- - -	nmcly
Number	- - -	num
Numerator	- - -	nmr
Octagon	- - -	octgn
Obtuse angle	- - -	ob ngl
Order	- - -	ord
Operation	- - -	optn
Operations	- - -	optns
Parallel	- - -	par
Parallelogram	- - -	pargm
Parenthesis	- - -	prnth
Pentagon	- - -	pngn
Perform	- - -	prfm
Performed	- - -	prfmd
Performing	- - -	prfining
Perpendicular	- - -	pr
Plane	- - -	pl
Polygon	- - -	plgn
Polynomial	- - -	plnl
Positive	- - -	pstv
Positively	- - -	pstvl
Prime	- - -	prm
Product	- - -	pd
Proportion	- - -	prpn
Power	- - -	pwr
Powers	- - -	pwr
Quantity	- - -	qnt
Quantities	- - -	qnts
Quadrilateral	- - -	qdl
Quotient	- - -	qnt
Radical	- - -	rdl
Radius	- - -	rad
Ratio of diameter to circumference	- - -	pi
Reciprocal	- - -	rcpl
Rectangle	- - -	rcngl
Reduce	- - -	rdc

<i>For</i>		<i>Write</i>
Reduced	- - -	rdcd
Reducing	- - -	rdcing
Remainder	- - -	rem
Represent	- - -	repr
Represented	- - -	reprd
Representing	- - -	repring
Require	- - -	req
Required	- - -	reqd
Right angle	- - -	rt ngl
Root	- - -	rt
Second	- - -	scnd
Secant	- - -	sec
Seventh	- - -	svnth
Similar	- - -	smlr
Sixth	- - -	sxth
Subtraction	- - -	subtn
Subtrahend	- - -	subnd
Subtract	- - -	subt
Subtracted	- - -	subtd
Substitute	- - -	subst
Substituted	- - -	substd
Substituting	- - -	substing
Square	- - -	sq
Tangent	- - -	tan
Tenth	- - -	tnth
Time	- - -	tm
Times	- - -	tms
Third	- - -	thd
Transformation	- - -	trnsf
Transpose	- - -	trns
Transposed	- - -	trns
Transposing	- - -	trns
Transposition	- - -	trns
Trinomial	- - -	tnl
Triangle	- - -	tngl
Value	- - -	val

In a similar manner abbreviations may be formed for the principal words of any subject. When these are used in printed books, an alphabetical list of the abbreviated words should be printed at the beginning of the book.

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| No. 6. Di buon Umore. | No. 10. Dolce. |
| 7. Giocosamente. | 11. Dolente. |
| 8. Tenore. | 12. Religioso. |
| 9. Cordiale. | |
- Spindler, F. Trumpeter's Serenade, from "Pianists' First and Second Year."
- Steenfeldt, P. A. D. . . . Prayer of the King's Daughter, from "Pianists' First and Second Year."
- Tschaikowsky, P. German Song, from "Pianists' First and Second Year."
- Tschaikowsky, P. Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."
- Von Wilm, N. Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."
- Von Wilm, N. Op. 81, No. 16, Mazurka, from "Pianists' First and Second Year."
- Wait, Wm. B. Normal Course of Pianoforte Technic.
- Westerhout, N. Rondo d'Amour.
- Wolff, B. Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."
- Wolff, B. Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

- Bach, J. S. All of previous year.
- Bach, J. S. Twelve Little Preludes.
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| No. 3. Vivace, D minor. | No. 7. Allegro, C minor. |
| 4. Moderato, D. | 8. Molto Moderato, D. |
| 5. Moderato, E. | 11. Allegro, F. |
| 6. Vivace, E minor. | 12. Allegretto, G minor. |
- Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord,"
from "Pianists' First and Second Year."

- Baumfelder, F. Op. 270, Kinderscenen.
 No. 1. Sandman Knocks. No. 5. Young Officer.
 2. The Stork Has Come. 7. Setting Sun.
 3. Old Ruin, 8. Grandma's Tale.
 4. Vintage.
- Beethoven, L. Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.
 Beethoven, L. Album-Leaf, "Für Elise."
 Beethoven, L. Op. 49, No. 2, Sonatina in G major.
- Blakeslee, A. C. Op. 9, May Party Dance.
- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 22. Barcarolle. No. 24. Swallow.
 No. 25. Chevaleresque.
- Clementi, M. Op. 36, Six Sonatinas.
 No. 3 in C, Spiritoso, Un poco adagio, Allegro.
 4 in F, Allegro con Spirito, Andante, Rondo.
 5 in G, Presto, Air Suisse, Rondo.
 6 in D, Allegro con Spirito, Rondo.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 10. Rococo. No. 17. Vers Le Nord.
 11. Le Chant D'Ingeborg. 18. La Procession des Aïeux.
 12. Le Lendemain. 19. Le Sentier.
 13. Cheveux Blancs. 20. Pauvre Enfant.
 14. La Vieille Amie: 21. Pourquoi.
 15. Au Pis Aller. 25. Enfin.
 16. Sans Intention. 26. Le Jour de l'an.
- Ehlmant, A. Thirty-six Melodic and Rhythmical Studies, Book III.
 No. 1. Spring Song. No. 4. Melody.
 2. Bohemian Dance. 5. Barcarolle.
 3. Ballet Dance. 6. Romance.
- Eighty-two Hymn Tunes in various meters.
- Engelmann, H. Op. 600, Melody of Love (4 hands).
- Gade, N. Op. 36, Christmas Pieces.
 No. 2. Christmas Song. No. 5. Dance of Little Girls.
 4. Boys' Merry-Go-Round. 6. Good Night.
- Giese, T. Op. 293, Six Melodious Pieces.
 No. 1. Tarantelle. No. 4. The Two Fisher-boys.
 2. Children's Feast. 5. Gavotte.
 3. Grandmother's Song. 6. Funeral March.
- Goldner, W. Gavotte Mignonne.
- Grieg, E. Op. 12, Lyrical Pieces.
 No. 1. Arietta. No. 3. Watchman's Song.
 2. Waltz. 8. Patriotic Song.
- Gurlitt, C. Op. 74, Aus der Kinderwelt.
 No. 8. Merry Company. No. 15. The Snow Man.
 10. The Bold Rider. 17. The Ring Dance.
 11. The Dolls' Dance. 18. Sorrowful Hour.
 12. Under the Linden. 20. The Gentle Child and the
 13. The Sick Little Brother. Noisy Child.

Gurlitt, C. Op. 130, Thirty-five Easy Studies.

No. 19. A Water Party.

No. 29. The Hunt.

24. Menuetto.

30. Song Without Words.

25. Scherzo.

32. A Loss.

26. Impromptu.

33. Youthful Courage.

27. A Request.

34. Hymn.

28. Onward!

35. Good Night.

Handel, G. F. Fugue No. 2, from "Six Fugues."

Heins, C. Op. 194, Dance of the Sylphs.

Hiller, F. Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A. Op. 17, No. 3, Children's Dance.

Kuhlau, F. Op. 20, No. 1, Sonatina in C.

Kullak, T. Op. 81, Scenes from Childhood.

No. 6. The Race.

No. 9. Spinning Song.

7. The Angel in the Dream.

10. The Ghost in the Chimney.

8. The Nightingale.

11. The Little Hunters.

12. The Little Rope Dancers.

Lichner, H. Twelve Characteristic Pieces.

No. 4. After School.

No. 8. Scherzo.

5. To the Playground.

9. Polonaise.

6. Solitude.

10. Rondo.

7. Elegy.

11. Italian Romance.

12. Aria.

Loeschhorn, A. Op. 96, Aus der Kinderwelt.

No. 6. The Cuckoo.

No. 9. A Dance.

7. The Chase.

10. The Little Soldier.

8. Lullaby.

11. In a Hurry.

Löw, J. Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A. Op. 51, Woodland Sketches.

No. 1. To a Wild Rose.

Mendelssohn, F. Op. 72, Six Christmas Pieces.

No. 1 in G, Allegro Non Troppo.

No. 3 in G, Allegretto.

2 in E flat, Andante Sostenuto.

4 in D, Andante con Moto.

Mendelssohn, F. Songs Without Words.

No. 2. Regret.

No. 35. Shepherd's Complaint.

6. Venetian Gondellied.

37. Rivery.

12. Venetian Gondellied.

41. The Return.

16. Hope.

44. Forsaken.

22. Sadness of Soul.

48. The Joyous Peasant.

28. Morning Song.

49. Gondoline.

Mendelssohn, F. Wandering, from "Pianists' First and Second Year."

Ravina, H. Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H. Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Rubinstein, A. Aubade (Morning Serenade), E flat.

Schehlmann, L. From Fairy Land.

Schmoll, A. Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

- Schmoll, A. Cymbals and Castanets, from "Pianists' First and Second Year."
- Schubert, F. Op. 94, Moments Musicaux, No. 3.
- Schumann, R. Op. 68, Album for the Young.
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| No. 11. Siciliano. | No. 28. Remembrance, Nov. 4, 1847. |
| 14. A Little Study. | 38. Winter Time, No. 1. |
| 15. Spring Song. | 41. Northern Song. |
| 17. Little Morning Wanderer. | 42. Figured Choral. |
| | 43. New Year's Song. |
- Schytte, L. Op. 79, Twelve Miniatures.
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| No. 1. Norwegischer Bauerntanz. | No. 2. Ein Traum. |
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- Smith, S. "Dorothy," An Old English Dance.
- Sousa, J. P. Liberty Bell March.
- Suppé, F. Marche du Diable (4 hands).
- Wait, Wm. B. Normal Course of Pianoforte Technic.

FOURTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Fifteen Two-part Inventions.
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| No. 1. Allegro, C. | No. 13. Allegretto Tranquillo, A minor. |
| 4. Allegro, D minor. | 14. Moderato, B flat. |
| 6. Allegretto, E. | 15. Allegro non troppo, B minor. |
- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
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| No. 1. Aria, from Fourth Partita, D. | |
| 2. Aria, from Pentecost Cantata, F. | |
| 4. Bourrée, from Third Violoncello Suite, G. | |
| 5. Bourrée, from Trumpet Suite, D. | |
| 6. Bourrée, from Second Violin Sonata, G minor. | |
| 10. Gavotte, from Sixth Violoncello Suite, D. | |
| 11. Gigue, from First Partita, B flat. | |
| 12. Intrata, from Fifth Violoncello Suite, G minor. | |
| 13. Menuet, from First Partita, B flat. | |
| 14. Menuet, from Third French Suite, B minor. | |
| 15. Menuet, from First Violoncello Suite, D. | |
| 19. Rondo-Gavotte, from Sixth Violin Sonata, E. | |
| 20. Sarabande, from Fifth English Suite, E minor. | |
| 21. Sarabande, from First French Suite, D minor. | |
- Bach, J. S. Gavotte, from G major suite. (Kullak Edition.)
- Bach, J. S. Preambulum. (Kullak Edition.)
- Bach, J. S. Bourrée in G major, from Fourth Violoncello Sonata.
- Beaumont, P. Berceuse, "Slumber Sweetly."
- Beaumont, P. Con Amore. Mélodie.
- Beethoven, L. Op. 49, No. 1, Sonatina in G minor.
- Beethoven, L. Op. 33, Seven Bagatelles.
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| No. 1 in E flat, Andante grazioso, | No. 4 in A, Andante. |
| quasi Allegretto. | 6 in D, Allegretto quasi Andante. |
| 2 in C, Scherzo, Allegro. | |

- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 20. Tarantelle. No. 23. Return.
 21. Harmony of the Angels.
- Czerny, C. Op. 261, One Hundred and One Preparatory Lessons.
- Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 9. La Noce. No. 22. La Bagatelle.
- Dvořák, A. Op. 100, No. 7, Humoreske.
- Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book IV.
 No. 1. Water Nymph. No. 4. Valse Melancholique.
 2. Elegy. 5. May Dance.
 3. Méditation.
- Engelmann, H. Op. 523, Diamond Medal March and Two-Step.
- Eugene, M. C. Cupid's Garden, Intermezzo.
- Geibel, A. Gavotte Allemande.
- Goerdeler, R. Electric Flash Galop (4 hands).
- Grieg, E. Op. 12, Lyrical Pieces.
 No. 4. Elfin Dance. No. 6. Norwegian Melody.
 5. Folk Song. 7. Album-Leaf.
- Handel, G. F. Fugue No. 3, from "Six Fugues."
- Handel, G. F. Fugue No. 4, from "Six Fugues."
- Hewitt, H. D. With Wind and Tide March (4 hands).
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
 No. 1. Moderato, in $\frac{4}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{4}{4}$ and $\frac{3}{4}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
 No. 1. Greeting at Morn. No. 4. The Wayside Cross:
 3. The Mill.
- Kuhlau, F. E. Op. 55, No. 2, Sonatina in G.
- Kuhlau, F. E. Op. 55, No. 3, Sonatina in C.
- Loeschhorn, A. Op. 96, Aus der Kinderwelt.
 No. 12. Good Night.
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance.
- MacDowell, E. A. Op. 51, Woodland Sketches:
 No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
- Marks, E. F. Op. 27, Petite Valse de Ballet.
- Mendelssohn, F. Op. 72, Six Christmas Pieces.
 No. 5 in G minor, Allegro Assai. No. 6 in F, Vivace.
- Mendelssohn, F. Songs Without Words.
 No. 1. Sweet Souvenir. No. 31. Meditation.
 7. Contemplation. 33. Song of the Pilgrim.
 13. Evening Star. 40. Elegie.
 18. Duetto. 42. Song of the Traveler.
 19. On the Seashore. 43. Belief.
 25. May Breezes. 46. Retrospection:
 27. Funeral March:
- Moszkowski, M. Op. 18, No. 1, Melody in F.
- Mozart, W. A. Sonata in C, No. 1, Schirmer Library Edition.

- Paderewski, I. J. Op. 8, No. 3, Melody in B.
 Poldini, E. Waltzing Doll (Poupeé Valsante).
 Raff, J. Op. 75, No. 1, Fleurette.
 Sapellnikoff, W. Op. 2, Petite Mazurka.
 Schumann, R. Op. 68, Album for the Young.
 No. 12. Knight Rupert. No. 31. War Song.
 13. May Song. 32. Sheherazade.
 21. Lento con espressione. 33. Vintage Time.
 22. Roundelay. 34. Theme.
 23. Cavalry-piece. 35. Mignon.
 25. Echoes from the Theater. 36. Italian Sailors' Song.
 27. Canon. 37. Sailor's Song.
 29. Strange Man. 39. Winter Time, No. 2.
 30. Lento assai. 40. Little Fugue.
 Schytte, L. Op. 79, Twelve Miniaturen.
 No. 3. Am Fasching. No. 7. Maerschen.
 4. Der Troubadour.
 Waddington, E. Op. 34, No. 1, The Witches' Patrol.
 Wait, Wm. B. Normal Course of Pianoforte Technic.
 Zitterbart, F. Romance.

FIFTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Fifteen Two-part Inventions.
 No. 2. Allegro Moderato, C minor. No. 9. Con Spirito, F minor.
 3. Vivace, D. 10. Presto, G.
 5. Allegro Moderato, E flat. 11. Allegro Moderato, G
 7. Allegro, E minor. minor.
 8. Vivace, F. 12. Allegro Giocoso, A.
 Bach, J. S. Allemande, from G major suite, Kullak Edition.
 Bach, J. S. Courante, from G major suite, Kullak Edition.
 Bach, J. S. Bourrée, from G major suite, Kullak Edition.
 Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
 No. 3. Bourrée, from Second English Suite, A minor.
 7. Gavotte, from Fifth French Suite, G.
 8. Gavotte, from Sixth English Suite, D minor.
 9. Gavotte, from Third English Suite, E minor.
 Beethoven, L. Op. 33, Seven Bagatelles.
 No. 5 in C, Allegro ma non troppo. No. 7 in A flat, Presto.
 Bohm, C. Op. 213, Charge of the Uhlans, Grand Galop, militaire (4 hands).
 Bohm, C. Op. 303, Fanfare, Rondo Militaire (4 hands).
 Chaminade, C. Album of Seventeen Pieces, Vol. I.
 No. 8. Pièce Romantique. Op. 9. No. 1.
 Chopin, F. Op. 69, No. 1, Valse, No. 9, A flat (Posthumous).
 Chopin, F. Op. 9, No. 2, Nocturne, No. 2, E flat.
 Chopin, F. Op. 28, No. 3, Prelude, No. 3, G.

- Chopin, F. Op. 28, No. 15, Prelude, No. 15, D flat.
 Chopin, F. Op. 7, No. 3, Mazurka, No. 7, F minor.
 Cramer, J. B. Fifty Selected Studies (Von Bülow).
 No. 1 in C, Allegro.
 Engelmann, H. Concert Polonaise (4 hands).
 Gaide, P. Op. 36, Dance of the Gnomes.
 Grieg, E. Op. 46, First Peer Gynt Suite.
 No. 2. Death of Ase.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 3. At Home.
 Handel, G. F. Fugue No. 5, from "Six Fugues."
 Handel, G. F. Fugue No. 6, from "Six Fugues."
 Heller, S. Op. 85, No. 2, Tarantelle.
 Heller, S. Op. 138, No. 9, Curious Story.
 Hiller, F. Op. 56, Rhythmical Studies, Book 1.
 No. 2. Presto, in $\frac{6}{8}$ and $\frac{9}{8}$ time.
 3. Andante grave, in $\frac{4}{4}$ time.
 5. Andante un poco agitato, in $\frac{4}{8}$ and $\frac{6}{8}$ time.
 Jensen, A. Op. 17, Scenes of Travel.
 No. 2. Joyous Rambling. No. 6. Village Festival.
 5. Distant View.
 MacDowell, E. A. Op. 51, Woodland Sketches.
 No. 3. At An Old Trysting Place. No. 10. Told at Sunset.
 Mendelssohn, F. Songs Without Words.
 No. 5. Restlessness. No. 29. Venetian Gondellied.
 14. Lost Happiness. 36. Serenade.
 20. Fleeting Clouds. 38. Adieu.
 23. Song of Triumph. 45. Tarantella.
 47. The Moaning Wind.
 Merkel, G. Op. 65, Hunting Scene.
 Moszkowski, M. Op. 15, No. 1, Serenata (4 hands).
 Mozart, W. A. Sonata in F, No. 4, Schirmer Library Edition.
 Nevin, E. Op. 13, Water Scenes.
 No. 2. Ophelia. No. 4. Narcissus.
 Nevin, E. Op. 25, A Day in Venice.
 No. 1. Dawn. No. 3. Venetian Love Song.
 2. Gondoliers. 4. Good Night.
 Nevin, E. La Guitare (Pierrot et Pierrette).
 Paderewski, I. J. Op. 14, No. 1, Minuet in G.
 Sapellnikoff, W. Op. 4, No. 2, Gavotte.
 Schuett, E. Op. 17, No. 1, Gavotte Humoresque.
 Schytte, L. Op. 79, Twelve Miniaturen.
 No. 5. Elfenspiel. No. 9. Abenddämmerung
 6. Der Flötenspieler. 10. Was die Quelle Singt.
 8. Valse Mignonne. 11. Aus Alter Zeit.
 12. Soldatenmarsch.

- Spindler, FOp. 17, Drawing Room Flower.
 Tschaiikowsky, P.....Op. 2, No. 3, Song Without Words.
 Wait, Wm. B.....Normal Course of Pianoforte Technic.

SIXTH YEAR.

- Bach, J. SAll of previous years.
 Bach, J. SAlbum of Twenty-one Pieces, Schirmer Library Edition.
 No. 16. Passepied from Fifth English Suite, E minor.
 No. 17. Praeludium from First Partita, B flat.
 Bach, J. SPrelude in B Flat from Well-tempered Clavier, No. IV.
 Tausig selected.
 Bach, J. S.....Fugue in B flat from Well-tempered Clavier, No. IV, Tausig
 selected.
 Bach, J. SBourrée in B minor, from Second Violin Sonata.
 Bach-MasonGavotte in D, from Sixth Violoncello Sonata.
 Beethoven, LOp. 2, No. 1, Sonata in F minor.
 Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."
 Chopin, FOp. 37, No. 1, Nocturne, No. 11, G minor.
 Chopin, FOp. 64, No. 1, Valse, No. 6, D flat.
 Chopin, FOp. 24, No. 3, Mazurka, No. 16, A flat.
 Chopin, FOp. 64, No. 2, Valse, No. 10, in B minor.
 Clementi, M.....Gradus ad Parnassum.
 No. 1 in C, Veloce. No. 14 in E flat, Vivace
 2 in C, Veloce. 20 in F sharp minor, Presto.
 3 in C, Allegro. 24 in C, Presto.
 4 in G, Veloce.
 Cramer, J. B.....Fifty Selected Studies (Von Bülow).
 No. 7, in F Minor, Moderato con espressione. No. 8 in C, Allegro Brillante.
 Grieg, E.....Op. 43, Lyrical Pieces.
 No. 2. Solitary Wanderer.
 Haberbier, E.....A Spring Flower, Fruehlingserwachen.
 Handel, G. F....."Harmonious Blacksmith," theme with variations.
 Hiller, FOp. 56, Book I, Rhythmical Studies.
 No. 6. Allegro scherzando e molto vivace, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
 No. 7. Andante espressivo, in $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 8. Allegro energico, in $\frac{3}{4}$ and $\frac{2}{4}$ time.
 No. 11. Andante cantabile, in $\frac{3}{4}$ and $\frac{6}{8}$ time.
 No. 12. Vivace scherzando, in $\frac{2}{4}$ and $\frac{3}{4}$ time.
 Holst, E.....Revel of the Witches (4 hands).
 Holst, E.....On to the Battle, Marche Triomphale (4 hands).
 Horvath, GOp. 84, No. 2, Waving Scarves.
 Ketterer, E.....Op. 266, Saltarelle.
 Kontski, A. deOp. 271, Polonaise.
 Liadow, A.....Op. 32, Valse Badinage (The Musical Snuff-box).
 Liebling, EOp. 33, Spring Song.

- Chopin, F. Op. 50, No. 1, Mazurka, No. 30, G major.
 Chopin, F. Op. 64, No. 2, Valse, No. 7, C sharp minor.
 Clementi, M. Gradus ad Parnassum.
 No. 6 in D, Allegro molto vivace. No. 13 in F, Allegro molto.
 7 in A, Vivace non troppo. 15 in G, Allegro molto.
 8 in F, Vivacissimo. 25 in B flat, Molto allegro.
 11 in B, Allegro.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 4. Birdling. No. 5. Love-poem.
 Grieg, E. Op. 46, First Peer Gynt Suite.
 No. 3. Anitra's Dance. No. 4. In the Hall of the Mountain King.
 Godard, B. Op. 54, No. 2, Mazurka in B flat.
 Hiller, F. Op. 56, Book I, Rhythmical Studies.
 No. 4. Allegro Appassionato, in $\frac{3}{4}$ and $\frac{1}{2}$ time.
 10. Allegro vivace e con grazia, in $\frac{1}{8}$ and $\frac{3}{8}$ time.
 13. Allegro Energico, in $\frac{4}{4}$ and $\frac{1}{2}$ time.
 Horvath, G. Op. 43, Book I, Melodic Octave Studies.
 No. 1 in G, Veloce. No. 4 in E minor, Allegro.
 2 in C, Moderato. 5 in A flat, Moderato.
 3 in D, Allegretto. 6 in F sharp, Allegretto.
 Karganoff, G. Op. 27, By the Brookside.
 MacDowell E. A. Op. 51, Woodland Sketches.
 No. 2. Will o' the Wisp. No. 6. To a Water-Lily.
 Mendelssohn, F. Songs Without Words.
 No. 17. Passion. No. 21. Agitation.
 24. The Flight.
 Mozart, W. A. Sonata in F, No. 6, Schirmer Library Edition.
 Nevin, E. Op. 13, Water Scenes.
 No. 1. Dragon Fly. No. 5. Barcarolle.
 Raff, J. Op. 75, No. 2, Fabliau (Fable).
 Rubinstein, A. Op. 82, Polka Bohème.
 Schumann, R. Op. 21, No. 1, Novelette, F.
 Schumann, G. Op. 11, Tarantelle.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

EIGHTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Prelude in C minor from Well-tempered Clavier, No. 2,
 Tausig selected.
 Bach, J. S. Fugue in C minor from Well-tempered Clavier, No. 2,
 Tausig selected.
 Beethoven, L. Op. 26, Sonata in A flat.
 Brahms, J. Hungarian Dances, No. 2 in D minor, Allegro non assai.
 Chaminade, C. Album of Seventeen Pieces, Vol. I.
 No. 2. Minuetto, Op. 23. No. 7. Scarf Dance.
 9. Gavotte, Op. 9, No. 2.
 Chopin, F. Op. 29, No. 1, Impromptu in A flat.
 Chopin, F. Op. 37, No. 2, Nocturne, No. 12, G major.

Chopin, F. Op. 66 (Posthumous), *Fantasia Impromptu*, C sharp minor.
 Chopin, F. Op. 26, No. 1, *Polonaise*, C sharp minor.
 Clementi, M. *Gradus ad Parnassum*.

No. 10 in B flat, *Allegretto con espressione*.
 12 in C, *Allegro con molto brio*.
 17 in D, *Vivacissimo*.
 18 in A, *Presto non troppo*.
 21 in F minor, *Allegro*.
 28 in E flat, *Veloce*.
 29 in A flat, *Allegro con spirito*.

Grieg, E. Op. 43, *Lyrical Pieces*.

No. 6. *To Spring*.

Liszt, F. *Hungarian Rhapsodie*, No. 2 (4 hands).

Liszt, F. *Liebesträume*, *Dreams of Love*.

No. 3 in A flat, *Poco Allegro, con affetto*.

MacDowell, E. A. . . . Op. 17, No. 2, *Hexentanz*, *Witches' Dance*.

MacDowell, E. A. . . . Op. 18, No. 2, *Humoresque*.

Mendelssohn, F. . . . Op. 14, *Rondo Capriccioso*.

Moschelles, I. Op. 70, *Twelve Celebrated Studies*, edited by Henselt.

No. 11 in E flat, *Allegro maestoso e patetico*.

12 in B flat minor, *Agitato*.

Raff, J. Op. 157, No. 2, *La Fileuse*.

Weber, C. M. Von . . . Op. 24, *Perpetual Movement*.

Wait, Wm. B. *Normal Course of Pianoforte Technic*.

TENTH YEAR.

Bach, J. S. All of previous years.

Bach, J. S. *Chromatic fantasia*, in D minor. (Von Bülow Edition.)
 (In preparation.)

Bach, J. S. *Prelude and fugue*, in A minor. (Schirmer Library Edition,
 Vol. XXII.)

Beethoven, L. Op. 106, *Sonata*, in B flat. (In preparation.)

Beethoven, L. Op. 120, *Thirty-three variations on a waltz by Diabelli*.

Brahms, J. Op. 24, *Variations on a fugue from a theme by Handel*.

Chopin, F. Op. 35, *Sonata*, in B flat minor.

Schumann, R. Op. 13, *Twelve Symphonic Études in the form of variations*.
 (In preparation.)

Wagner-Liszt. *Transcription of Spinning Song from "Flying Dutchman."*



1831.

1910.

S-5
27

WITHDRAWN

SEVENTY-FIFTH

ANNUAL REPORT OF THE MANAGERS

OF

THE NEW YORK

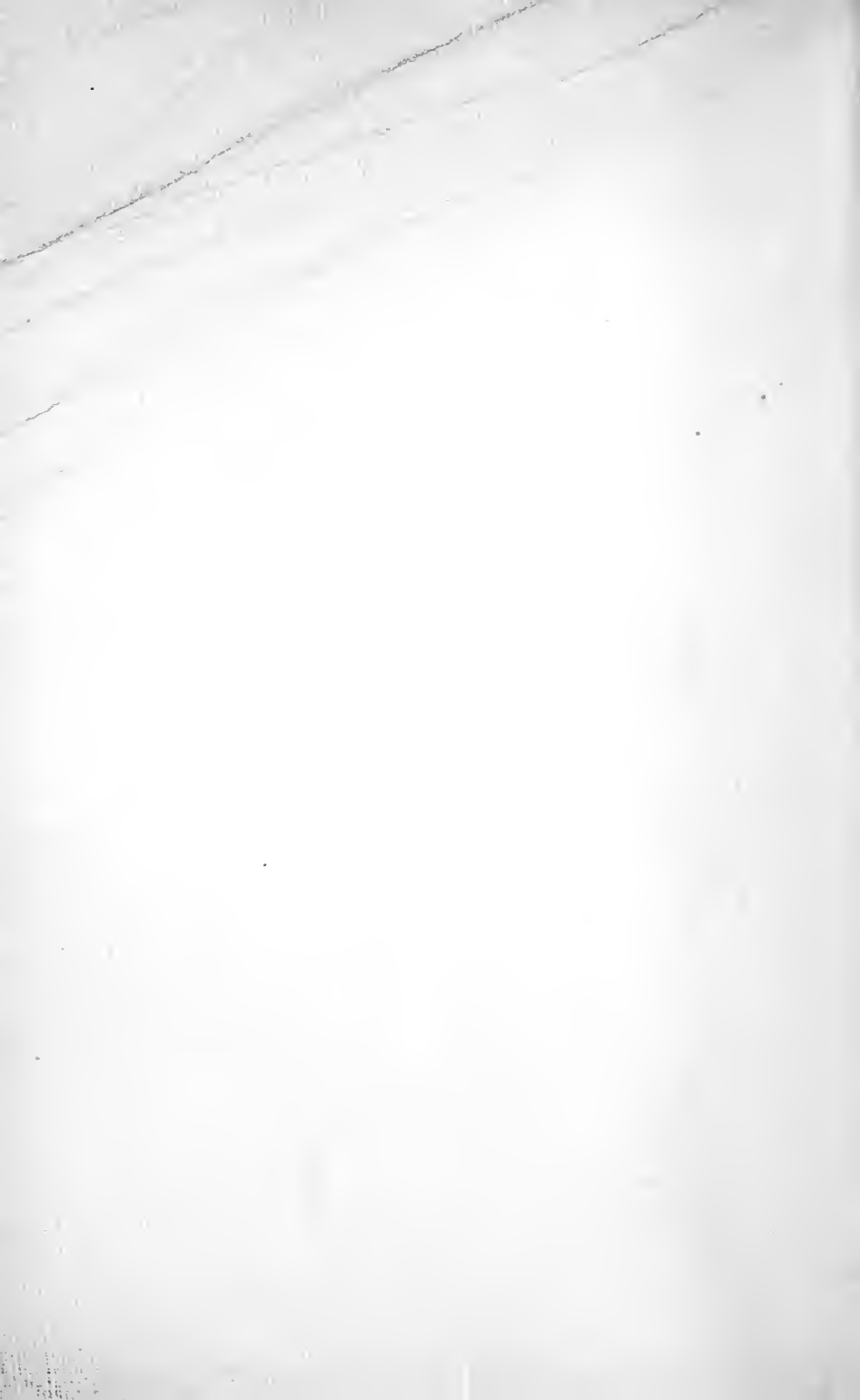
INSTITUTION FOR THE BLIND

FOR THE

YEAR ENDING SEPTEMBER 30, 1910.

No. 412 NINTH AVENUE,
NEW YORK CITY.

Serial
IX
75-
1909



SEVENTY-FIFTH

ANNUAL REPORT OF THE MANAGERS

OF

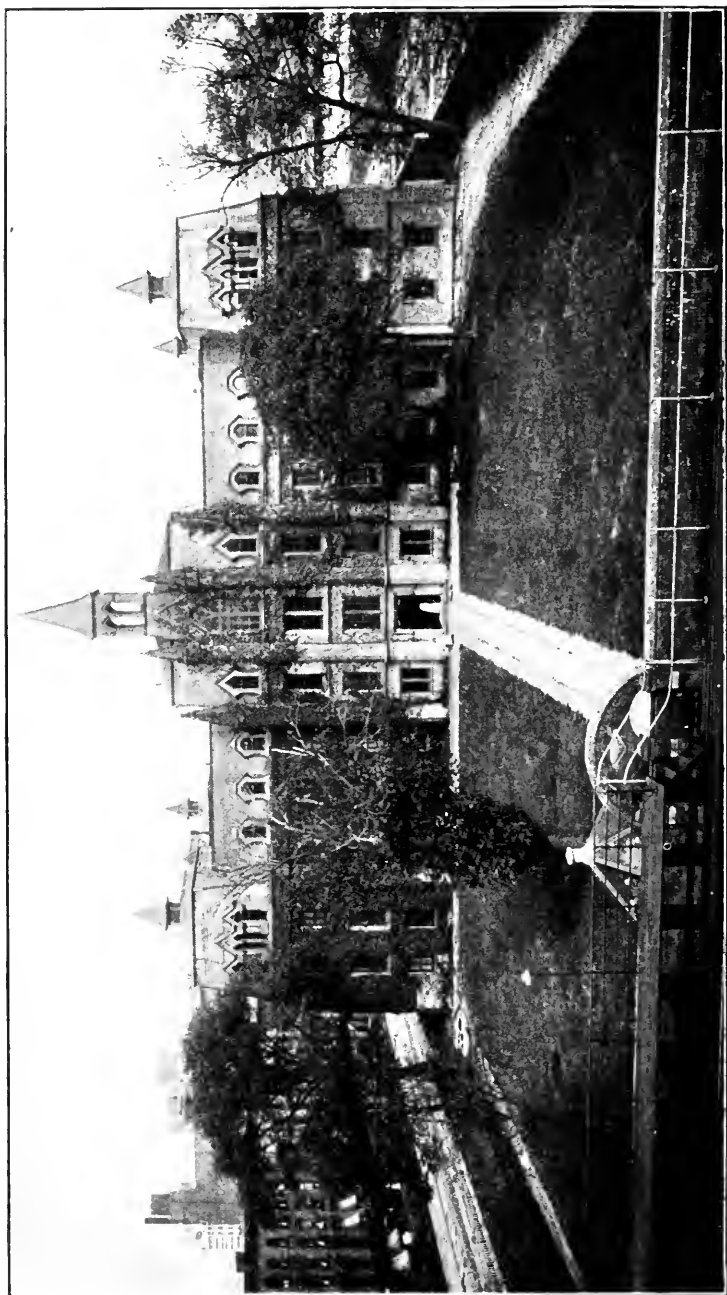
THE NEW YORK INSTITUTION FOR THE BLIND

For the Year Ending September 30, 1910.

Lux Oritur:

"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them."—ISAIAH xlii, 16.

NEW YORK:
THE BRADSTREET PRESS, 49 LAFAYETTE STREET.
1911.



THE FRONT OF THE INSTITUTION.

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND, IN CHRONOLOGICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Ackerly, Samuel, M.D.....	1831-1845	Cushman, D. Alonzo	1837-1843
Averill, Herman	1831-1832	Blakeman, Wm. N., M.D. {	1837-1839
Bolton, Curtis	1831-1835		1841
Donaldson, James	1831-1832	Wood, Isaac, M.D	1837-1859
Bogert, Henry K.....	1831-1832	Hart, Joseph C.....	1837-1840
Remsen, Henry.....	1831-1832	Holmes, Curtis	1837-1838
Stuyvesant, John R	1831-1840	Roome, Edward	1837-1845
Price, Thompson.....	1831-1840	Seton, Samuel W	1837
Ketchum, Morris	1831-1837	Gracie, Robert.....	1838-1861
Miller, Sylvanus	1831-1832	Demilt, Samuel.....	1838
Crosby, William B.....	1831-1833	Hart, James H.....	1839
Lee, Gideon.....	1831-1836	Murray, Robert J.....	1839-1858
Ketchum, Hiram.....	1831-1838	Schermerhorn, Peter Augustus.	1839-1845
Wood, Samuel.....	1831-1836	Tallmadge, Henry F.....	1839-1841
Jenkins, Thomas W.....	1831-1836	Thompson, Martin E.....	1839
Thomas, Henry.....	1831-1834	Moore, Clement C	1840-1850
Nevins, Rufus L.....	1831-1832	Olyphant, D. W. C.....	1840
Beers, Joseph D.....	1831-1832	Averill, Augustine	1840
Mott, Samuel F.....	1831	Beers, Cyrenius.....	1841-1853
Patterson, Matthew C	1831-1833	Suydam, Lambert	1841-1842
Russ, John D., M.D	1833-1834	Holmes, Silas	1841-1842
Dwight, Theodore	1833-1837	Case, Robert L.....	1841-1861
Brown, Silas.....	1833-1859	Crosby, John P.....	1841-1859
Hagg, John P.....	1833	Collins, Stacey B.....	1841
Spring, George	1833-1835	Schermerhorn, E. H.....	1841-1842
Walker, John W.....	1833-1839	Marsh, James.....	1842-1852
Miller, Franklin	1833-1835	Murray, Hamilton.....	1842-1847
Steel, Jonathan D.....	1833	Walsh, A. R.....	1842-1850
Allen, Moses	1834	Wood, John	1842-1850
Lyons, Stephen.....	1834-1836	Jones, Edward.....	1843-1850
Dissosway, Gabriel P.....	1834-1836	Whittemore, William T.....	1843-1845
Phelps, Anson G.....	1834-1855	Smith, Floyd	1844-1848
Crosby, William H.....	1835	Dean, Nicholas	1844-1848
Hoyt, Charles	1835-1839	Jones, William P.....	1846-1849
Oakley, Charles.....	1835	Thurston, William R.....	1846-1851
Titus, Peter S.....	1836	Sheldon, Henry.....	1846-1854
Allen, George F.....	{ 1836-1839 1841-1862	King, John A.....	1848-1854
Trulock, Joseph		Schell, Augustus.....	1849-1883
Mandeville, William.....	1836-1837	Day, Mahlon	1849-1854
Chandler, Adoniram.....	1836	Adams, George F.....	{ 1850-1859 1865

MANAGERS

OF

THE NEW YORK INSTITUTION FOR THE BLIND,

IN ALPHABETICAL ORDER,

FROM THE TIME OF ITS INCORPORATION, 1831, WITH THEIR TERMS OF SERVICE.

Abbatt, William M.....	1855-1857	Dean, Nicholas.....	1844-1848
Ackerly, Samuel, M.D.....	1831-1845	De Gersdorff, Carl A.....	1910
Adams, John G., M.D.....	1851-1858	Demilt, Samuel.....	1838
Allen, George F.....	{ 1836-1839 1841-1862	De Rahm, Charles.....	1866-1890
Allen, Moses.....	1834	Derby, Richard H., M. D....	1906-1907
Appleton, William W.....	1896-1910	Dissosway, Gabriel P.....	1834-1836
Armstrong, D. Maitland....	1898-1910	Donaldson, James.....	1831-1832
Aspinwall, J. Lloyd.....	1860-1861	Donnelly, Edward C.....	1862-1864
Averill, Augustine.....	1840	Duer, William A.....	1894-1905
Averill, Herman.....	1831-1832	Dumont, William.....	1856-1862
Beadle, Edward L.....	1851-1862	Dwight, Theodore.....	1833-1837
Beers, Cyrenius.....	1841-1853	Edgar, Newbold.....	{ 1862-1864 1868
Beers, Joseph D.....	1831-1832	Emmet, Thos. Addis, M.D...	1865-1866
Blagden, Linzee.....	1910	Fairchild, Charles S.....	1898-1906
Blakeman, Wm. N., M.D. {	1837-1839 1841	Foster, Frederic De Peyster..	1903-1910
Bogert, Henry K.....	1831-1832	Gerard, James W.....	1869-1873
Bolton, Curtis.....	1831-1835	Godkin, Lawrence.....	1905-1909
Borland, J. Nelson.....	1907-1910	Gracie, Robert.....	1838-1861
Bowers, John M.....	1891-1906	Grafton, Joseph.....	1862-1872
Bronson, Frederick.....	1888-1900	Hagg, John P.....	1833
Brown, John Crosby.....	1862-1864	Hamilton, William G.....	1894-1905
Brown, Silas.....	1833-1859	Hart, James H.....	1839
Burrill, John E.....	1866-1867	Hart, Joseph C.....	1837-1840
Butterfield, Daniel.....	1868	Hilton, Henry.....	1866
Cammann, George P., M.D..	1858	Hoffman, Charles B.....	1865-1868
Case, Robert L.....	1841-1861	Hoffman, William B.....	1868-1879
Chandler, Adoniram.....	1836	Holmes, Curtis.....	1837-1838
Church, William H., M.D...	1859-1864	Holmes, Silas.....	1841-1842
Clift, Smith.....	1865-1893	Hone, Robert G.....	1908-1910
Cobb, James ^N	1851-1858	Hone, Robert S.....	1859-1891
Collins, Stacey B.....	1841	Hosack, Nathaniel P.....	1862-1876
Craven, Alfred W.....	1854-1861	Hoyt, Charles.....	1835-1839
Crosby, John P.....	1841-1859	Hutchins, Waldo.....	1860-1867
Crosby, William B.....	1831-1833	Irving, John Treat.....	1863-1896
Crosby, William ^H	1835	Jenkins, Thomas W.....	1831-1836
Cushman, D. Alonzo.....	1837-1843	Jones, Edward.....	1843-1850
Daly, Charles P.....	1861	Jones, George F.....	{ 1850-1859 1865
Davis, Howland.....	1894-1910	Jones, William P.....	1846-1849
Day, ² Mahlon.....	1849-1854	Kane, John I.....	1881-1910
		Kennedy, James Lenox.....	1860-1864

- Ketchum, Hiram.....1831-1838
 Ketchum, Morris.....1831-1837
 King, Edward.....1884-1893
 King, John A.....1848-1854
 Kingsland, Ambrose C.....1889-1890
 Kissel, Gustav E.....1891-1910
 Knapp, Arnold, M.D.....1909-1910
 Lee, Gideon.....1831-1836
 Lord, James Cooper.....1862-1864
 Lyons, Stephen.....1834-1836
 Mandeville, William.....1836-1837
 Marié, Peter.....1870-1903
 Marsh, James.....1842-1852
 Marshall, Charles H.....1892-1910
 McIlvaine, Tompkins.....1905-1910
 McLean, James M.....1863-1890
 Miller, Franklin.....1833-1835
 Miller, Sylvanus.....1831-1832
 Montant, August P.....1907-1909
 Moore, Clement C.....1840-1850
 Mott, Samuel F.....1831
 Murray, Hamilton.....1842-1847
 Murray, Robert J.....1839-1858
 Myers, T. Bailey.....1862-1887
 Nevins, Rufus L.....1831-1832
 Norton, Charles B.....1859-1861
 Noyes, William Curtis.....1855-1859
 Oakley, Charles.....1835
 Ogden, Gouverneur M.....1851-1857
 Ogden, John D., M.D.....1853-1855
 Olyphant, D. W. C.....1840
 Olyphant, G. T.....1855-1857
 Patterson, Matthew C.....1831-1833
 Peabody, George L., M.D...1891-1910
 Phelps, Anson G.....1834-1855
 Potter, Clarkson N.....1863-1866
 Price, Thompson.....1831-1840
 Prime, Temple.....1878-1887
 Remsen, Henry.....1831-1832
 Rhinelander, Frederick W...1874-1904
 Rhinelander, Thomas N....1905-1910
 Rhoades, J. Harsen.....1869-1872
 Rhoades, J. Harsen, 2d....1907-1910
 Robbins, Chandler.....1875-1904
 Robbins, George A.....1889-1895
 Roome, Edward.....1837-1845
 Russ, John D., M.D.....1833-1834
 Rutherford, Lewis M.....1858-1861
 Schell, Augustus.....1849-1883
 Schell, Edward.....1885-1893
 Schermerhorn, Alfred.... { 1862-1865
 { 1867-1868
 Schermerhorn, E. H.....1841-1842
 Schermerhorn, F. Augs....1870-1910
 Schermerhorn, Peter Augs...1839-1845
 Schermerhorn, William C...1866-1901
 Schuyler, Philip.....1878-1898
 Seton, Samuel W.....1837
 Sheldon, Frederick.....1874-1906
 Sheldon, Henry.....1846-1854
 Smith, Floyd.....1844-1848
 Smith, Gouverneur M., M.D..1893-1898
 Soley, James Russell.....1900-1910
 Spring, George.....1833-1835
 Steel, Jonathan D.....1833
 Stout, Francis A.....1867-1892
 Strong, Charles E.....1875-1887
 Stuyvesant, John R.....1831-1840
 Suydam, D. Lydig.....1861-1884
 Suydam, Lambert.....1841-1842
 Tallmadge, Henry F.....1839-1841
 Tappen, Frederick D.....1897-1901
 Thomas, Henry.....1831-1834
 Thompson, Martin E.....1839
 Thurston, William R.....1846-1851
 Titus, Peter S.....1836
 Tomes, Francis.....1859-1860
 Tompkins, Daniel H.....1860-1874
 Travers, William R.....1860
 Trulock, Joseph.....1836-1840
 Tucker, Samuel Auchmuty...1907-1910
 Tuckerman, Charles K.....1860-1867
 Van Rensselaer, Alex.... { 1862-1865
 { 1867-1877
 Van Rensselaer, Henry.....1858-1860
 Walker, John W.....1833-1839
 Walsh, A. R.....1842-1850
 Warren, James.....1856-1859
 Wheelock, George G., M.D..1898-1907
 Whitewright, William.....1866-1898
 Whittemore, William T.....1843-1845
 Wickersham, George W....1902-1909
 Winthrop, Egerton L., Jr...1901-1910
 Wood, Edward.....1852-1861
 Wood, Isaac, M.D.....1837-1859
 Wood, John.....1842-1850
 Wood, Samuel.....1831-1836

OFFICERS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

PRESIDENTS.

Ackerly, Samuel, M.D.....	1831-1842	McLean, James M.....	1888-1890
Phelps, Anson G.....	1843-1853	Irving, John Treat.....	1891-1895
Wood, Isaac, M.D.....	1854-1859	Schermerhorn, William C....	1896-1901
Allen, George F.....	1860-1862	Schermerhorn, F. Augs.....	1901-1909
Schell, Augustus.....	1863-1883	Davis, Howland.....	1909-1910
Hone, Robert S.....	1884-1887		

VICE-PRESIDENTS.

Averill, Herman.....	1831-1832	Suydam, D. Lydig.....	1884
Brown, Silas.....	1833-1835	McLean, James M.....	1885-1887
Titus, Peter S.....	1836	Clift, Smith.....	1888-1893
Phelps, Anson G.....	1837-1842	Schermerhorn, William C....	1894-1895
Wood, Isaac, M.D.....	1843-1853	Marié, Peter.....	1896-1903
Gracie, Robert.....	1855-1860	Rhineland, F. W.....	1903-1904
Beadle, Edward L.....	1861-1862	Sheldon, Frederick.....	1905-1906
Hone, Robert S.....	1863-1883	Peabody, George L., M.D...	1907-1910

TREASURERS.

Bolton, Curtis.....	1831-1835	Clift, Smith.....	1865
Brown, Silas.....	1836-1859	Grafton, Joseph.....	1866-1871
Wood, Edward.....	1860-1861	Whitewright, William.....	1872-1896
Schell, Augustus.....	1862	Davis, Howland.....	1897-1909
Kennedy, James Lenox.....	1863-1864	Foster, Frederic De Peyster..	1909-1910

RECORDING SECRETARIES.

Bogert, Henry K.....	1831-1832	Hone, Robert S.....	1860-1862
Russ, John D., M.D.....	1833-1834	Brown, John Crosby.....	1863
Crosby, William H.....	1835	Myers, T. Bailey.....	1864-1883
Allen, George F.....	{ 1836-1839	Schermerhorn, F. Augs.....	1884-1901
	{ 1841-1859	Marshall, Charles H.....	1901-1910

CORRESPONDING SECRETARIES.

Donaldson, James.....	1831-1832	Church, William H., M.D...	1860
Dwight, Theodore.....	1833-1837	Tuckerman, Charles K.....	1861-1867
Wood, Isaac, M.D.....	1839-1842	Schermerhorn, William C....	1868-1893
Roome, Edward.....	1843-1844	Bronson, Frederick.....	1894-1895
Schermerhorn, Peter Augs...	1845	Sheldon, Frederick.....	1896-1905
Jones, Edward.....	1846-1850	Peabody, George L., M.D...	1905-1906
Wood, Isaac, M.D.....	1851-1853	Appleton, William W.....	1907-1910
Crosby, John P.....	1854-1859		

PRINCIPALS OF THE INSTITUTION

FROM ITS INCORPORATION IN 1831,

WITH THEIR TERMS OF SERVICE.

Russ, John D., M.D.....1832-1834	Cooper, T. Golden.....1853-1860
Office unfilled.....1835 and part of 1836	Rankin, Robert G.....1861-1863
Jones, Silas.....1836-1840	Wait, William B..1863 to March 1, 1905.
Vroom, Peter D., M.D..... 1841-1842	Emeritus Principal from March 1, 1905.
Boggs, William.....1843-1845	Tewksbury, Everett B., from March 1,
Chamberlain, James F.....1846-1852	1905.

BOARD OF MANAGERS.

1910.

Terms of continuous service.

F. AUGUSTUS SCHERMERHORN,	Since 1870
JOHN I. KANE,	" 1881
GUSTAV E. KISSEL,	" 1891
GEORGE L. PEABODY, M.D.,	" 1891
CHARLES H. MARSHALL,	" 1892
HOWLAND DAVIS,	" 1894
WILLIAM W. APPLETON,	" 1896
D. MAITLAND ARMSTRONG,	" 1898
JAMES RUSSELL SOLEY,	" 1901
EGERTON L. WINTHROP, JR.,	" 1901
FREDERIC DE PEYSTER FOSTER,	" 1902
THOMAS N. RHINELANDER,	" 1905
TOMPKINS McILVAINE,	" 1905
J. NELSON BORLAND,	" 1907
J. HARSEN RHOADES,	" 1907
AUGUST P. MONTANT,*	" 1907
SAMUEL AUCHMUTY TUCKER,	" 1907
ROBERT G. HONE,	" 1908
ARNOLD KNAPP, M.D.,	" 1909
LINZEE BLAGDEN,†	" 1910
CARL A. DE GERSDORFF,†	" 1910

* Died November 26, 1909.

† Appointed January 5, 1910.

OFFICERS OF THE BOARD.

HOWLAND DAVIS,	<i>President.</i>
GEORGE L. PEABODY, M.D.,	<i>Vice-President.</i>
CHARLES H. MARSHALL,	<i>Recording Secretary.</i>
WILLIAM W. APPLETON,	<i>Corresponding Secretary.</i>
FREDERIC DE PEYSTER FOSTER,	<i>Treasurer.</i>

STANDING COMMITTEES.

Committee on Finance.

GUSTAV E. KISSEL,	THOMAS N. RHINELANDER,
J. HARSEN RHOADES.	

Committee on Supplies, Repairs and Improvements.

JOHN I. KANE,	J. NELSON BORLAND,
CHARLES H. MARSHALL,	ROBERT G. HONE,
LINZEE BLAGDEN.	

Committee on Education.

WILLIAM W. APPLETON,	F. AUGS. SCHERMERHORN,
TOMPKINS MCILVAINE,	SAMUEL A. TUCKER.

Committee on Manual Training.

D. MAITLAND ARMSTRONG,	DR. ARNOLD KNAPP,
EGERTON L. WINTHROP, JR.,	CARL A. DE GERSDORFF.

The President shall be *ex officio* member of all standing committees.

The Vice-President and Treasurer shall be *ex officio* members of the Committee on Finance. (By-Laws.)

FACULTY.

WILLIAM B. WAIT, *Emeritus Principal.*
 EVERETT B. TEWKSBURY, *Principal.*

Literary Department.

MARY B. SCHOONMAKER,	LOUISA A. MACANN,
MARGARET A. MACANN,	PAULINE M. WEIMAR,
DORA M. ROBINSON,	HARRIET M. GLOVER,
HELEN HUME,	CHESTER E. TAYLOR,
KARL S. WELLS.	

Music Department.

HANNAH A. BABCOCK, <i>Director;</i>	GERTRUDE L. MARTIN,†
PAULINE FARRINGTON,	L. JOSEPHINE BOYNTON,
MARY BRUCE ALLEN,	F. HENRY TSCHUDI,
SUSAN B. HAWKS,*	ROBERT W. KELLOGG.

Tuning.

ROBERT J. HARVEY.

Kindergarten.

ANNE R. SMITH.

Manual Training and Home Science.

RUDOLPH MUSSEHL,	MARY B. SCHOONMAKER,
DANIEL MCCLINTOCK,	FRANCES A. WARD,
DEBORAH KIPP.	

* To October 31, 1910. † From October 31, 1910.

Physical Training.

MARY FLORENCE PERHAM,

JESSE F. WILLIAMS.

 DWIGHT L. HUBBARD, M.D., . *Attending Physician.*

 ERNESTINE SENIOR, *Matron.*

Seventy-Fifth Annual Report.

*To the Honorable the Legislature
of the State of New York :*

The Managers of The New York Institution for the Blind, in compliance with the provisions of the act of the Legislature, respectfully submit their report for the year ending September 30, 1910.

The following is a summarized statement of the money received and expended:

CURRENT ACCOUNT.

Balance September 30, 1909.....	\$3,207.84	
Current receipts	133,733.71	
	<hr/>	\$136,941.55
Current expenditures	\$132,278.07	
Cash balance September 30, 1910	4,663.48	
	<hr/>	\$136,941.55

INVESTMENT FUND ACCOUNT.

Receipts—

Balance September 30, 1909.....	\$37,080.84	
Interest	16,377.99	
Legacies	5,000.00	
Real estate.....	40,000.00	
Building fund.....	43,000.00	
Library fund.....	13,500.00	
Principal fund.....	56,000.00	
	<hr/>	\$210,958.83

Payments—

Taxes and assessments	\$31,879.23	
Transferred to current account for current expense..	26,000.00	
Real estate	120,292.30	
Legal expense	2,399.17	
Balance September 30, 1910	30,388.13	
	<hr/>	\$210,958.83

BUILDING FUND ACCOUNT.

Receipts—

Balance September 30, 1909.....	\$37,232.17	
Real estate	10,000.00	
Interest	420.26	
	<hr/>	\$47,652.43

Payments—

Transferred to investment fund	\$43,000.00	
Transferred to current account, interest.....	2,500.00	
Real estate	311.30	
Legal expense	523.05	
Balance September 30, 1910.....	1,318.08	
	<hr/>	\$47,652.43

LIBRARY FUND ACCOUNT.

Balance on deposit September 30, 1909	\$39,366.91	
Miller mortgages, \$98,950, less mortgage paid, \$3,300.....	95,650.00	
	<hr/>	\$135,016.91

Receipts—

Interest received	\$5,568.46	
Donations	70.00	
	<hr/>	5,638.46
		<hr/>
		\$140,655.37

Payments—

Investment fund.....	\$13,500.00	
Legal expense	96.33	
Music and instruction.....	3,927.67	
Balance, cash September 30, 1910.....	27,481.37	
Miller mortgages.....	95,650.00	
	<hr/>	\$140,655.37

PRINCIPAL FUND.

Receipts—

Balance September 30, 1909	\$16,535.43	
Real estate	40,350.00	
Interest	510.81	
	<hr/>	\$57,396.24

Payments—

Investment fund.....	\$56,000.00	
Balance September 30, 1910.....	1,396.24	
	<hr/>	\$57,396.24

The Treasurer's statement, which is annexed, gives a detailed account of the current receipts and expenditures. Attention is also called to the report of the Principal, which is annexed.

The following is a list of the legacies and donations which have been received by the Institution since its organization in 1831 to September 30, 1910:

Miles R. Burke.....	\$2,000.00	Madam Jumel.....	\$5,000.00
Jane Van Cortland.....	300.00	Mrs. Steers	34.66
Isaac Bullard.....	101.66	Thomas Garner.....	1,410.00
Elizabeth Bayley.....	100.00	Elizabeth Magee.....	534.00
John Jacob Astor.....	5,000.00	Chauncey and Henry Rose..	5,000.00
William Bean.....	500.00	John J. Phelps	2,350.00
Peter G. Stuyvesant.....	3,000.00	Rebecca Elting.....	100.00
John Horsburgh.....	5,000.00	Gerard Martins.....	500.00
Elizabeth Demilt.....	5,000.00	Regina Horstein.....	250.00
Sarah Demilt.....	2,000.00	John Alstyne.....	10,320.44
C. D. Betts.....	40.00	Elizabeth and Sarah Wooley.	5,984.83
Sarah Penny	500.00	Benjamin Nathan.....	1,000.00
Sarah Bunce.....	500.00	Thomas M. Taylor.....	6,151.94
Elizabeth Idley.....	196.00	Simeon Abrahams.....	5,052.70
Samuel S. Howland.....	1,000.00	James Peter Van Horn.....	20,000.00
William Howe.....	2,985.14	Caleb Swan	500.00
Margaret Fritz.....	100.00	Mrs. A. E. Schermerhorn ..	10,000.00
James McBride.....	500.00	Henry H. Munsell.....	3,396.32
Charles E. Cornell.....	521.96	Thomas C. Chardevoyne....	5,000.00
Charles E. Deming.....	50.00	William Dennistoun.....	11,892.77
Mrs. De Witt Clinton.....	200.00	William B. Astor	5,000.00
W. Brown	465.00	Benjamin F. Wheelwright..	1,000.00
Elizabeth Gelston.....	1,000.00	George T. Hewlett, executor.	500.00
Robert J. Murray.....	500.00	J. L. (of Liverpool, England)	25.00
Seth Grosvenor.....	10,000.00	Ephraim Holbrook.....	39,458.16
Elijah Withington.....	100.00	Mrs. Emma B. Corning....	5,000.00
Benjamin F. Butler.....	812.49	Eliza Mott	1,475.54
Frissel Fund.....	2,000.00	Maria M. Hobby	2,509.82
Simeon V. Sickles.....	6,561.87	Daniel Marley.....	1,749.30
Anson G. Phelps.....	5,675.68	Henry E. Robinson.....	6,000.00
Thomas Reilly.....	2,254.84	Henry Schade	20.00
Elizabeth Van Tuyle.....	100.00	Caroline Goff.....	4,161.59
Thomas Eggleston.....	2,000.00	Catherine P. Johnston.....	530.00
Sarah A. Riley.....	100.00	Mrs. Emma Strecker.....	12,221.66
William E. Saunders	725.84	Eli Robbins.....	5,000.00
Thomas Eddy	1,027.50	Margaret Burr.....	11,011.11
Robert C. Goodhue.....	1,000.00	Mary Burr	10,611.11
Jonathan C. Bartlett	190.00	Samuel Willetts.....	5,045.00
Stephen V. Albro.....	428.57	Roosevelt & Sons.....	45.00
John Penfold.....	470.00	Augustus Schell	5,000.00

James Kelly.....	\$5,000.00	Margaret Salisbury.....	\$100.00
George Merrill	40.00	Sarah B. Munsell	477.56
William B. and Leonora S. Bolles	2,949.11	Edward L. Beadle.....	4,303.99
Edward B. Underhill.....	500.00	Cecelia J. Loux	2,000.00
Harriet Gross	1,000.00	Mrs. E. Douglas Smith....	90.00
Mary Hopeton Drake.....	2,340.00	William C. Schermerhorn...	10,000.00
George Dockstader	325.00	Mary J. Walker.....	24,193.76
Mary Rogers.....	1,000.00	Sarah Schermerhorn Estate.	5,137.50
Polly Dean.....	500.00	Mary J. Walker Estate.....	1,222.32
John Delaplaine	302.99	F. Augs. Schermerhorn (for building fund).....	10,000.00
Abby A. Coates Winsor	1,000.00	Mrs. Theodore B. Myers ...	5,000.00
Harriet Flint.....	1,776.74	Peter Marie's Estate.....	3,145.47
Maria C. Robbins.....	10,000.00	Eli Specht	2,816.17
Cash (sundry donations)....	133.18	Catherine Talman.....	4,996.60
Julia A. Delaplaine.....	38,842.25	Annie Stewart Miller.....	116,401.93
Mary E. Brandish.....	89.40	F. Augs. Schermerhorn (for pipe organ).....	5,840.00
Thomas W. Strong.....	1,893.00	Amelia B. Lazarus	10,000.00
Maria Moffett.....	14,112.21	Ida M. Chapman.....	200.00
Maria Moffett, other stocks..	2,800.00	Cash (W. B. W.)	600.00
John Vanderbilt.....	25.00	Edith Smith.....	50.00
William Clymer.....	2,000.00	Mrs. J. J. Astor	20.00
Julia L. Peyton.....	1,000.00	E. E. West	20.00
Amos R. Eno.....	5,000.00	Mrs. Dr. Wheelock	10.00
Clarissa L. Crane.....	1,000.00	Theodore P. Nichols.....	8,000.00
Leopold Boscowitz.....	1,000.00	Emma A. Tillotson	5,000.00
Emeline S. Nichols	5,000.00		

These funds were represented on September 30, 1910, by mortgages and by cash on deposit in the Investment and Library Accounts, and the income has been used to carry on the educational work for which this Institution was established.

This fund will be increased by such legacies as may hereafter be received, and it is the purpose of the Managers to keep the fund intact as a permanent endowment.

The Managers gratefully acknowledge the receipt of a bequest of five thousand dollars (\$5,000) from the estate of Emma A. Tillotson. This bequest has been added to the Legacy Fund, which comprises all the legacies received since the organization of the Institution in 1831.

In their last report the Managers stated that owing to complications arising from street openings through the property that had been acquired as a future site, they were considering the relinquishment of that property in favor of a different location.

The Managers are gratified to state that the change has been effected in a most satisfactory manner during the last year, and that a permanent site for the Institution is now assured with ample grounds, healthful and beautiful surroundings, and easy of access from any part of the city.

All of which is respectfully submitted.

THE NEW YORK INSTITUTION FOR THE BLIND.

HOWLAND DAVIS, *President.*

CHARLES H. MARSHALL, *Recording Secretary.*

City and County of New York, ss.:

HOWLAND DAVIS, of said city, being duly sworn, saith: That he is President of The New York Institution for the Blind, and that the above report signed by him is true to the best of his knowledge and belief.

HOWLAND DAVIS.

Sworn to before me this thirteenth
day of January, 1911.

FLOYD PECK, (R. O.
2026)

Notary Public, N. Y. County. (17)

Report of the Treasurer.

FREDERIC DE P. FOSTER, Treasurer, in account with THE NEW YORK INSTITUTE FOR THE BLIND, for the year ending September 30, 1910.

CASH STATEMENT.

RECEIPTS.

September 30, 1909, balance, Current acct.....	\$3,207.84
“ “ “ “ Investment acct.....	37,080.84
“ “ “ “ Library fund.....	39,366.91
“ “ “ “ Building fund.....	37,232.17
“ “ “ “ Principal fund.....	16,535.43

REAL ESTATE (Capital).

Cash from sale of De Witt property.....	\$50,000.00
Cash from sale of block bounded by St. Nicholas Ave., Broadway and 165th and 166th Sts.....	40,000.00
Legacy from Emma A. Tillotson.....	5,000.00
Donations.....	70.00
	<hr/>
	95,070.00

RECEIPTS FROM CURRENT INCOME.

From State of New York.....	\$39,794.91
“ “ of New Jersey.....	6,590.31
“ City of New York—tuition and support.....	1,687.50
“ Music and instruction.....	464.50
“ New York County.....	2,704.38
“ Kings County.....	1,570.31
“ Queens County.....	174.80
“ Suffolk County.....	39.76
“ Interest on mortgages and on deposits.....	5,017.16
“ Interest on investment funds, mortgages and deposits.....	16,377.99
“ Interest on deposits—Principal fund.....	510.81
“ Interest on deposits—Building fund.....	420.26
“ Rent of baseball grounds... ..	8,500.00
“ Interest on Library fund, mortgages and deposits....	5,568.46
“ Interest on adjournment of Pettet contract....	350.00
	<hr/>
	89,771.15
	<hr/>
	\$318,264.34

DISBURSEMENTS.

REAL ESTATE (Capital).

Interest on De Witt mortgage (Bronxville).....	\$2,500.00	
Legal expenses incident to purchase of this property and sale of Bronxville property.....	2,918.55	
Paid for Yonkers property.....	115,000.00	
Paid on improvement of Yonkers property.....	5,795.93	
Assessments, Mt. Hope property.....	29,442.69	
		<hr/> \$155,656.27

OUT OF INCOME

AS TO REAL ESTATE.

Taxes, Mt. Hope.....	\$2,600.96	
Labor, Mt. Hope.....	114.27	
Water rent, Mt. Hope.....	14.00	
Appraisals, Mt. Hope.....	100.00	
		<hr/> 2,829.23

OUT OF INCOME

CURRENT OPERATING EXPENSES.

Supplies.....	\$16,974.93	
Salaries and wages.....	41,940.25	
Clothing, dry goods, etc.....	2,876.29	
Furniture and fixtures.....	6,262.70	
Repairs.....	9,508.48	
Traveling expenses.....	150.38	
Electricity.....	563.37	
Gas.....	1,385.92	
Music and instruction.....	550.68	
Manual training.....	1,841.46	
Petty account.....	3,315.05	
Drugs and medicines.....	148.84	
Fuel.....	5,085.52	
Encyclopædia.....	95.00	
Principal's fund.....	3,832.67	
		<hr/> 94,531.54
Balances September 30, 1910.		
Current fund.....	\$4,663.48	
Building fund.....	1,318.08	
Principal fund.....	1,396.24	
Investment fund.....	30,388.13	
Library fund.....	27,481.37	
		<hr/> 65,247.30
		<hr/> \$318,264.34

(Signed) FREDERICK DE P. FOSTER,
Treasurer.

The foregoing account has been compared with the vouchers and accounts and is certified to be correct by Townsend, Dix & Yale, Accountants and Auditors.

(Signed) THOMAS N. RHINELANDER,
(Signed) JOHN HARSEN RHOADES,
Finance Committee.

DAILY SCHEDULE.

MORNING PERIODS.

Morning Prayers, 8.00 to 8.10.

LITERARY.

I.	II.	III.	IV.	V.	VI.
8.00 to 8.40	8.40 to 9.10	9.10 to 9.50	10.00 to 10.40	10.40 to 11.20	11.30 to 12.15
Kindergarten, Reading, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Spelling, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, Arithmetic, Grade VII, Grade VIII, Algebra, English, 4th year.	Kindergarten, Language, Grade I, Grade II, Grade III, Grade IV, Grade V, El. English, English, 1st year, English, 3d year.	Kindergarten, Arithmetic, Grade I, Grade II, Grade III, Grade IV, Grade V, Grade VI, German, 3d year, Ancient history.	Kindergarten, Geography, Grade II, Typewriting, Physical geography.	Type-writing.

MUSIC.

I.	II.	III.	IV.	V.	VI.
Piano, Organ, Tuning.	Piano, Organ, Tuning.	Piano, Organ, Tuning, Ear training & music dictation.	Piano, Tuning.	Piano, Senior harmony, Junior harmony, Harmonic notation, Counterpoint.	Piano, Tuning, Junior Singing class, Chorus.

MANUAL TRAINING.

I.	II.	III.	IV.	V.	VI.
Caning. *	Caning. *	Caning. *	Caning. *	Caning, Cord Raffia. *	Caning. *

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

AFTERNOON PERIODS.

LITERARY.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Kindergarten, Geography, Grade IV, U. S. history, Grade III, English, 2d year, Latin, 4th year.	Kindergarten, Slate writing, Kleidograph, Geography, Grade V, Physics, German, 2d year.	Kindergarten, Nature study, Geography, Grade III, U. S. history, Grade I, Grade II, Grade III, English history, Latin, 2d year.	Geography, Grade IV, Latin, 2d year.		

MUSIC.

I.	II.	III.	IV.	V.	VI.
1.15 to 2.00	2.00 to 2.45	3.00 to 3.30	3.30 to 4.00	4.00 to 4.30	4.30 to 5.00
Piano, Organ, Tuning, Point Print music, Sub-senior harmony, Music form & analysis.	Piano, Organ, Tuning.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano, Organ, Tuning, Tutoring.	Piano.

MANUAL TRAINING AND PHYSICAL CULTURE.

I.	II.	III.	IV.	V.	VI.
Caning, * Home sci- ence.	Caning, Mattress work, * Home sci- ence, Physical culture.	Caning. *	Caning, Mattress work, * Physical culture.	Caning, Mattress work, * Physical culture.	Caning, * Physical culture.

* Machine sewing, knitting, crocheting, hand sewing, basketry, etc.

Class three evenings a week for older girls in physical culture.

Physical culture class from 5.00 to 6.00 every day.

Harmony, counterpoint, organ and piano practice every evening until 8.30.

Report of the Principal.

To the Board of Managers :

GENTLEMEN—I beg to submit the following report for the year ending September 30, 1910:

Number of pupils September 30, 1909.....	168
Admitted during the year	28
Whole number instructed	196
Reductions	40
Number remaining.....	156

At the Convention of Instructors of the Blind, held at Little Rock, Ark., last summer, an interesting paper was read by H. Randolph Latimer of the Maryland School for the Blind on the topic, "Coördination of Studies Under a Single Teacher versus the Departmental Method in Schools for the Blind."

The problem is one that so fundamentally affects the organization of the school system, all the light possible for individual schools to shed should be given. While all schools have in common many subjects of instruction and similar methods of teaching them, the conditions determining the organization and administration of the individual schools are so varied as to make it impossible for any particular, detailed system to suffice for all.

Mr. Latimer says at the conclusion of his paper: "Finally, it appears that, if the blind are to be given an education which will insure them the greatest possible participation in the activities and enjoyments of life, it will be best accomplished through a combination of the grade and departmental methods of instruction." Our curriculum is one of many possible combinations. It is my purpose to elucidate briefly the present stage in its evolution.

The accompanying schedule gives in skeleton form the general arrangement of subjects, the number of classes, when they are held and the length of periods. No claim is made that it is an ideal scheme, but for the conditions to which it

was made to conform, it has gradually assumed the present shape and works well.

To make clear the whole situation from the foundation, it should be known that the curriculum of the school is based on the primary and secondary syllabi of the University of the State of New York. Each syllabus gives in detail a description of the work to be done in all subjects and the amount of time to be spent on each.

In addition to the subjects common to meet the curricula of most primary and secondary schools, the Regents give examinations in the following music subjects: voice, pianoforte, organ, violin, ear training and dictation, melody writing, harmony and counterpoint, musical form and analysis, history of music, and acoustics, and give credit for instruction in instrumental music and practice, and work in domestic science vouched for by the principal of the school.

Examinations are held throughout the state, all simultaneously in each subject. Our school with the rest receives the examination papers from Albany. The examination rules set for the state schools are in every particular followed by our school without exception. The answer papers are corrected by our teachers, and all papers standing above the required per cent. are forwarded to the Education Department at Albany, where the papers are rated by state examiners. Pass cards are issued by the Education Department after each examination session, stating in the case of each pupil the subjects in which he passed. When a pupil has passed all the seven preliminary subjects he receives the "preliminary certificate," which admits him to the high school. In the high school each subject passed gives a certain number of counts, varying from one to five. Each year's work will average eighteen counts, and seventy-two counts are required for the "academic diploma." There is more than one possible course, each course having a certain amount prescribed from the general groups of subjects, and the rest elective. The diploma issued to the pupil designates the course taken.

The advantages to the school of being a member of the state University are many and invaluable. Standards set by an outside authority are impersonal and fixed. The work and the

tests of it being the same for the seeing as for the blind, the seeing can have a correct judgment of the quality of the blind students' work without knowing anything about the special methods of training them, and the blind themselves know early in life and continually thereafter that they can do much of the intellectual work especially set for the seeing.

As may be seen from the accompanying schedule, the first purpose is to have, as far as possible, all the grades of a preliminary subject come in one period. All the reading classes are in the first period in the morning for one-half hour, and all the spelling classes in the next period for the same length of time; all the preliminary English classes come the third period for forty minutes, and all but the highest arithmetic class come the fourth period for forty minutes. Under this arrangement it is obviously impossible to have departmental teachers of reading, spelling, arithmetic and language; but there is an equally obvious advantage in the possibility of placing a pupil in the grade of a subject for which he is prepared, regardless of his advancement in other subjects. A pupil entering school at the age of twelve, for instance, may have to start in the beginning class in reading while he can do the work of the third grade in arithmetic, the fourth in language and the fifth in spelling. The rapidity of his promotion from class to class depends on his industriousness and ability, and his slowness in one subject interferes in no way with his advancement in other subjects, and failure to pass certain preliminary subjects, as, for instance, arithmetic, often the last preliminary to be passed, does not prevent the pupil from taking such high school subjects as naturally follow the preliminary subjects he has passed.

Arithmetic and algebra require more time for the use of type and slates. As most pupils have already passed examinations in both reading and spelling by the time they reach the highest class in arithmetic, the first and second periods are put together into one long period of sixty minutes for that class and for algebra, and for the fourth year English, in which more time is desirable for reading and practice in writing.

In the third period, besides all the preliminary English, there also come the first and third-year high school English classes.

The fifth period is chiefly devoted to five classes in the theory of music, and the sixth to the two singing classes. One half-hour period a week is reserved for physiology and hygiene for all pupils. The first two periods in the afternoon are always reserved for the class in domestic science; all the classes in United States history come in one period. The third, fourth and fifth periods are reserved for tutoring of beginners at the piano by the teachers' pupils under the supervision of a teacher. The physical training classes of certain groups of the oldest boys and girls keep definite places in the day from year to year. The beginning kindergarten class comes in the afternoon and the second year class in the morning. The afternoon class has some beginning primary work in the morning and has the rest of the time for play; the morning class, which lasts a longer time, has most of the afternoon for play. All the other classes of the primary department and high school, including manual training, physical training, music lessons and practice and study hours are adjusted as best they may be.

Some of our teachers are departmental teachers, so called; that is, some teachers have classes in only one of the following departments: physical training, manual training, music, or kindergarten. On the other hand, no teacher is strictly a grade teacher, as no one teacher has all the classes of the first grade, for instance. Every teacher has classes of more than one grade, and the grades he has one year are not necessarily the same as the year before. This arrangement gives the pupil the benefits to be derived from the influence of several mature minds and diverse personalities, and it gives to the teacher an acquaintance with a larger number of pupils, increases the variety of his work, and the scope of his knowledge of the school work as a whole. Changing the grade in one or more subjects from year to year, or assigning an entirely new subject to a teacher, gives that teacher fresh interest, stimulates growth, and prevents the machine-like routine which takes the life out of some teachers' work.

In the high school, where a special and prolonged training is necessary for the teacher's preparation, departmental teachers are everywhere a necessity. But even here we have a combination of departmental and grade work. There is one teacher

for all the Latin, one for German and French, one for mathematics and sciences, two for English, one for domestic science, and one or more for history; but each teacher has at least one preliminary subject. To give to a teacher all high school subjects in which examinations are taken at the close of the year would burden him with the most difficult work. By the present scheme the work is more evenly distributed, there are more teachers in both the primary and secondary departments, and the teaching force is more homogeneous, as there is no absolute line separating the high school teacher from the primary.

Such is our curriculum in outline. It is a plan toward which schools for the seeing are tending, for the grade system has serious features, and an ideal departmental system would require a large number of class rooms, a large number of teachers to meet the requirements of pupils who would form as many groups as there were combinations of grades of subjects, according to the advancement of individuals in each.

During the past year our facilities for embossing brass plates in the New York Point System have been increased. For many years we have written music in this way, and we are now transcribing text-books in Latin, German and French, besides a variety of small things for class-room use, such as notes, test papers, exercises, etc.

The following is a list of the subjects in which examinations were taken during the year, with the number of pupils passing in each:

Reading	12	Physical geography.....	7
Writing	9	Elementary algebra.....	2
Spelling	12	Geometry	5
Arithmetic	8	Latin grammar	4
Geography.....	5	Elementary Latin prose composition	2
Elementary English	9	Latin, first year	5
United States history and civics....	5	Latin prose composition	3
English, first year	8	Latin prose at sight.....	4
English, second year.....	6	Cicero's Orations.....	3
English, third year	6	German, second year	11
English, fourth year	3	German, third year	3
English grammar.....	6	Musical form and analysis.....	1
Domestic science	4	Acoustics and history of music....	1
European history.....	5	Rudiments of music	5

The record of the Regents examinations for the year is as follows:

Number of examination days	10
Pupils examined	59
Subjects covered	29
Answer papers written.....	185
Answer papers claimed	155
Papers allowed by the Regents	151

The following table gives the results of the examinations held from 1904 to 1910:

	<i>No.</i> <i>examined.</i>	<i>No.</i> <i>claimed.</i>	<i>No.</i> <i>allowed.</i>	<i>Per cent.</i> <i>claimed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>examined.</i>	<i>Per cent.</i> <i>allowed</i> <i>of No.</i> <i>claimed.</i>
1904.....	157	121	121	77.07	77.97	100.00
1905.....	218	173	169	79.36	77.52	97.68
1906.....	166	95	94	57.23	56.62	98.95
1907.....	172	157	155	91.28	90.11	98.72
1908.....	203	170	169	83.74	83.25	99.41
1909.....	162	149	145	91.97	89.50	97.31
1910.....	185	155	151	83.78	81.62	97.41

The following are the statistics of the certificates received by the pupils of this school since we began to take Regents examinations in 1891:

Number who have earned preliminary certificates.....	123
Number who have earned 12 count certificates.....	17
Number who have earned 18 count certificates.....	13
Number who have earned 24 count certificates.....	14
Number who have earned 36 count certificates.....	21
Number who have earned 48 count certificates.....	7
Number who have earned 54 count certificates.....	4
Number who have earned 60 count certificates.....	2
Number who have earned 67 count certificates...	1
Number who have earned 72 count certificates.....	3
Number who have earned 81 count certificates.....	2
Number who have earned 82 count certificates.....	1
Number who have earned 88 count certificates.....	1
Number who have earned 96 count certificates.....	2
Number who have earned 108 count certificates	1
Number who have earned 114 count certificates.....	1

The following is a list of the pupils present during the year 1909-1910 who have received Regents certificates under the new scheme of values:

PRELIMINARY CERTIFICATES.

Morris Alpersten,
Charles Baumann,
George E. Callan,
Lawrence P. Collins,
Charles Comon,
Catherine Cohen,
William Chambers,
Walter Hallenbeck,
Samuel Herman,

Mary F. Hale,
Emily T. Heil,
Axel Hagerman,
Henry Krey.
Joseph Kirby,
Albert C. Kuchler, Honor,
William Lindner,
Milton Loewenstein,
Josephine Piechocinski,

Elizabeth Payne,
Joseph Reichard,
John Richardt,
Samuel Rosenman,
Sarah Steinburg,
George Taglang,
Bernhardt Fogel,
D. Lena Vogt,
Lucy Williams.

18 COUNT CERTIFICATES.

Charles Baumann,
Charles Comon,
Catherine Cohen,
Lawrence P. Collins,
William Chambers,

Emily T. Heil,
Samuel Herman,
Albert C. Kuchler,
Elizabeth Payne,
Joseph Reichard,

Sarah Steinburg,
D. Lena Vogt,
Lucy Williams.

36 COUNT CERTIFICATES.

William Chambers,
Lawrence P. Collins,
Charles Comon,
Catherine Cohen,

Samuel Herman,
Emily T. Heil,
Albert C. Kuchler,
Elizabeth Payne,

D. Lena Vogt,
Lucy Williams.

54 COUNT CERTIFICATES.

Emily T. Heil,

Albert C. Kuchler,
Lucy Williams.

D. Lena Vogt,

72 COUNT CERTIFICATE.

D. Lena Vogt.

At the end of the report may be found programmes of the Anniversary Exercises, of the recitals given from time to time during the year, a list of literary publications in New York Point print, a list of works on music culture, and a list of compositions for piano and organ in New York Point, with the names of their editors, or of publishers of ink print editions, so far as could be ascertained. The pianoforte music is also classified by years.

Respectfully submitted,

EVERETT B. TEWKSBURY,

Principal.

The Necessity for Thoroughness in the Study of Music.*

Music is beginning to take its rightful place as one of the most important factors in the well-rounded education of the blind.

Unfortunately, the old idea still obtains that this is a branch of study pursued chiefly to give sensuous pleasure to the student, and afford some compensation for the loss of sight. Wherever that idea prevails the methods pursued in this subject are liable to be essentially wrong. The teachers may not be selected with the view to an all-round mental equipment, and they may be lacking in a broad educational training and a thorough theoretical knowledge of the subjects included in a proper music course. Too often the music teacher is selected because willing to undertake the task for very slight compensation, in return for a *home*, and, if able to play fairly well, the lack in other respects is overlooked.

The employment of such a teacher shows the estimate of the work to be done, and as "a fountain rises no higher than its source," the needs of the student are hopelessly disregarded. In such a case we should not look for a thoroughly organized course of study in the various theoretical subjects and an educational course leading up to the higher fields of composition. The student will then be unable to discriminate between good and poor music and will naturally gravitate toward that kind which has neither intellectual nor technical merit. The fault cannot be charged to the pupil nor to the teacher who has done the work as assigned. The real error lies in the wrong estimate of the value of music in education.

What would be thought of a teacher of mathematics who contented himself with teaching a few multiplication tables, or of a teacher of grammar who merely dwelt on definitions of the various parts of speech? What would be thought of a principal who did not lay out a thorough course in all the subjects to be taught in the literary department of his school, naming the text-books to be followed and the subject-matter

* A paper written by Miss Hannah A. Babcock and read at the Convention of the American Association of Instructors of the Blind, held July, 1910, at Little Rock, Ark.

to be covered in each grade? Suppose he left all these details to his individual teachers, more or less of these teachers being new each year, and suppose he left it optional with the pupils as to which subjects they would follow, what would be the result? Are teachers of music always selected who are as well-grounded as are the literary teachers in all branches of their work? Does the head of each school work through his music director to bring that department into perfect unity and equality with the various branches of the literary and of the manual training departments? Does he have the music teachers assemble and participate with the other teachers in faculty meetings, thereby establishing a sense of unity in that body? If all these necessary features are in evidence, then, and not till then, may we look for that thoroughness in the study of music which the subject demands.

The responsibility, however, does not rest alone with the head of the school. A teacher may be selected who has had all the preparation that a conservatory or college affords, and may be given the prescribed course which is to be followed; may have at command all the text-books and the library of music from which selections are to be drawn; the pupils may have been graded and the course for each grade prescribed, and yet the results may be unsatisfactory, possibly due to lack of inherent teaching powers, and the sooner the head of the school discovers that, the better for all concerned. But it may be, and more likely is, due to the newness of the special work in hand, for every good music teacher has more to learn the first year of teaching in one of our schools than in any two years of conservatory study. The responsibilities toward the pupils in charge are so great for the development of accuracy, thoroughness, taste, enthusiasm, industry and ambition that a good teacher becomes conscious of new powers within himself not previously dreamed of. Not only should bright and talented pupils receive our best efforts, but those of slower intellect and unpromising results should be specially aided and encouraged. Probably the most frequent and serious mistake of new teachers is made in carrying the pupil beyond his grade, with the thought of winning his esteem by this unwise procedure.

If it is understood at the outset that music is only one of the many factors used to broaden and elevate the mind and to develop technical capacity on the part of each pupil, the teacher will work even with greater diligence and earnest care to unfold the latent powers of the child, step by step, never to discourage by too great a task on the one hand, and always seeing to it that each task is a little in advance of the last.

Having shown that the head of the school and the teachers are jointly responsible for thoroughness in the music course, let us see what obligations rest on the parents or guardians of the pupils and on the pupils themselves. When the child enters school his friends seldom try to dictate concerning his general course of study, but do not hesitate to express themselves about the matter of music. If these friends can be made to see that music holds equal place with other subjects, and is not conferred as a special favor, nor subject to outside direction in the one case more than in the others, an advance is at once made in the mind of both parents and pupils toward the true place which music holds in the general scheme of the education of the blind, a place akin to that of drawing in schools for the seeing, but of far greater intellectual importance. If this impression is once established, the child is not prejudiced in his own mind or through the minds of his friends against the study of this or that subject, course, or piece, as has often been the case when a wrong concept obtained of the purpose of music study.

Parents and pupils generally recognize the nature of a thorough literary course of study as the foundation for subsequent usefulness in any line of work, but they are inclined to put a *commercial* value on music, and unless they can see some *financial* return from this or that branch of music study, the efforts of the teacher are discounted and results are inadequate. For the benefit of the school, the principal, the teachers, the pupils and their friends, it should therefore be repeatedly emphasized that the various phases of music culture are as useful in character building and intellectual development as are the generally conceded branches. No subject affords opportunity for so much delightful work, constructively and analytically, as does music, when the foundation is well laid. The com-

positions of the master minds reveal so many charms unknown to the casual listener, and furnish the patterns for the would-be composer, who, having mastered the theoretic requirements, may undertake to create something for himself.

Having laid a broad and deep foundation, our boys and girls will be prepared for the advanced professional studies, enabling them to take their places with their more favored brothers and sisters in the professional branches of music, as teachers, composers, or as performers.

No field of usefulness is more honorable than that of teaching, and while it is well to encourage our pupils to strive for that high calling, we should help them to realize that they must be far better equipped than the average seeing teacher if they would compete successfully. The blind teacher's mind must be a veritable storehouse of knowledge. The laws of harmony, counterpoint, music form and acoustics, as well as the more rudimentary subjects of staff notation, scales and intervals, should be in perfect command, and his ear must have been so trained that he can detect the slightest error in the performance of his pupils. These, coupled with technical skill and a proper appreciation and use of the ever-increasing library of music and works on music culture in tangible form, will go far toward giving him high rank as a teacher of music.

It has been gratifying to know that pupils who have completed their work in our school and have subsequently studied in conservatories and with private masters, have invariably been told by their instructors that they were unusually well prepared in all theoretic branches, far better than the average seeing pupils of these same teachers, and for that reason were able to make greater progress, even though their work had to be done in the dark. These instructors have gladly availed themselves of the graded course of pieces in New York Point.

Now that the Regents of the University of the State of New York have included music subjects in their academic examinations, and credits gained thereon give the pupils a diploma in music which serves as a foundation for a degree in music, the schools for the blind in New York State have a stronger incentive than ever before for thoroughness in the study of music.

(Signed) HANNAH A. BABCOCK.

Educational Waste.*

By reason of long experience as an educator before taking up this work, and through the special interest aroused and the information acquired during the education and distinguished career of a near relative in schools for the blind, Mr. Van Cleve, the writer of the principal paper, is qualified to express an opinion based upon a large knowledge of the various matters involved in the general subject.

The presentment made by Mr. Van Cleve does not gloss the matter, but states frankly that there is serious waste along the whole line of our educational activity. The causes to which the waste is ascribed may be grouped under two general heads: legislative or political and administrative.

The lack of legislation, recognizing and incorporating the schools for the blind as an essential and integral part of the educational system, and inappropriate legislation, by which such schools are classed with curative, punitive, reformatory, custodial and charitable institutions, are at once the unmistakable cause and indication of loss to the state, to the school, and to its membership.

This is the age of specialization, no less in education than in law, medicine, commerce and the fine and industrial arts; and a proper characterization and classification of schools for the blind is equally important, so that omission or failure in this regard must result in disparagement and loss, both to the state, to the school, and to its entire membership.

Principals and trustees, however, cannot be held responsible for this primary condition, but only for indifference or for neglect to exert every effort to secure proper recognition under the law.

It doubtless often happens, sometimes as the result of specific legislation and sometimes as a matter of practical politics, that persons not directly connected with the institution intervene in the management of its affairs; one of the most conspicuous

* A paper written by Wm. B. Wait and read at the Convention of the American Association of Instructors of the Blind, held July, 1910, at Little Rock, Ark.

results being frequent change in the executive officers, the faculty, and of the administrative staff. Here again, principals and trustees are powerless to control this situation, and cannot be responsible for the loss that inevitably must result.

Another source of inefficiency and waste, pointedly adverted to by Mr. Van Cleve, is that the provision made for the salaries of teachers is not sufficient to secure and to retain those who are properly qualified for this work. Here again, principals and trustees can do no more than to present the needs of the case as they exist, and do the best they can with the funds placed at their disposal.

It must not be inferred, however, that the fitness of teachers and the quality of their work is always to be measured by the inadequacy of their compensation, for most excellent work is done in these schools by underpaid teachers, who stay in the work for the love of it.

On the other hand, it does not follow that an adequate salary always will secure adequate service, for there are many in educational work who do not understand or know how to properly practice the art which they profess. "Prove all things and hold fast that which is good" applies to teachers as well as to other things, but to determine that one is inefficient takes time and entails a loss which might have been avoided if a teacher's certificate had not been granted to one not properly qualified, but which under the circumstances the principal cannot avert.

Passing from the causes of loss and inefficiency which have a political or legislative origin, and which the institution authorities are powerless to prevent, some matters of similar character in the administrative department, which are or may be entirely within the control of the local authorities of an institution, may be briefly noticed.

A stable organization with a complete definite course of study to which teachers and pupils must all conform is of the first importance. Different factories in which steam engines are built may be differently organized, equipped and managed, and all who are employed must conform to the rules and to the practice of their respective employers, while the output of all will be engines differing in size and appearance, but all designed to do the same kind of work.

The organization and practice of a school for the blind should be no less definite.

Principals and trustees may come and may go, but the school should remain a perfect organism, complete in plan, scope and in all its working parts. Otherwise the school will merely be an educational kaleidoscope, shifting with every change of principal or of teachers, pretty to look at but always a kaleidoscope. "Unstable as water thou shalt not excel."

But it should not be forgotten that, however excellent may be the qualifications of the novitiate teacher, the knowledge of this special work and the ability to do it in accordance with correct theory and practice can only be gained in the school itself. Our work, therefore, not only involves the task of instructing the blind, but also the task of instructing the graduates from normal schools and teachers' colleges who take up this work. Teachers ought to appreciate the fact that, in addition to their money compensation, they also receive the special instruction and technical training by which alone they are enabled to coördinate their efforts and to render efficient service.

It is obvious that even where the tenure of office is well secured some changes will occur from various causes that are beyond control, but where changes are unnecessarily frequent the highest efficiency cannot be attained and waste inevitably results.

The class rooms are the workshops of the school, where the raw mental materials are brought under the developing and shaping processes employed by the master workman, the teacher. In order to attain the greatest efficiency, the teacher should have an adequate knowledge of the raw materials of character, aptitude, disposition and natural equipments of the pupils, a thorough knowledge of the subject-matter, and a perfect mastery of the best processes known to the art of teaching. Each of these topics merits consideration, but only the last one will be noticed.

Suppose two classes in spelling, the object being twofold: first, to acquire a knowledge of pronunciation, syllabication and the component letters; second, to develop and strengthen the powers of attention, concentration and memory.

In one class the teacher distinctly pronounces and spells orally the word once, exceptionally twice. In the other class, the words are pronounced and spelled twice, exceptionally three times. In each class the pupils follow the model set by the teacher. In the second case the time required will be at least 50 per cent. greater than the time required by the first method. Both methods cannot be equally good. One must require more time to secure a good result than the other; hence, one method is more efficient and therefore more economical than the other. This illustration will serve for every class in every subject, whether in literature, music or mathematics.

Among the most prolific causes of waste alluded to by Mr. Van Cleve is the fallacious proposition that blind boys and girls should be trained to some trade or industrial pursuit. That good eyesight and daylight are prime essentials to the proper acquisition and practice of a skilled trade is plainly an industrial truism, and it is equally evident that these prime essentials are wholly lacking in the case of boys and girls who have lost their sight.

When skilled men with good eyesight can do their work in factory and shop with the shutters closed and the lights out, then and not till then ought any effort to be expended in an attempt to train the young blind in mechanical or industrial pursuits. Persistence in this fallacy suggests one who, being seized with the delusion that having two arms that can be used as a bird uses its wings he can therefore fly, proceeds to take a flight from the top of the Metropolitan tower. His flight would, of course, soon come to an end at the ground. Should some one suggest that he had made a failure, owing to physical unfitness and natural law, he would probably explain that his coming to earth was due neither to accident nor to the operation of natural law, but was an intentional landing preparatory to another flight.

Manual training is an entirely different matter and makes none of the pretenses and has none of the objects of so-called trade teaching. It is an indispensable part of the curriculum; but, as pointed out by Mr. Van Cleve, waste will also be connected with it unless it is understood and applied in its true character.

The essential results of manual training will be seen in the development and self-control of the individual who is trained, while the articles that are made and which are simply the by-products of the process furnish the evidence of the kind and quality of the training and development.

On the subject of music, Mr. Van Cleve says:

I find waste in the effort to give a musical education to so large a proportion of the pupils in schools for the blind. * * *

Parents very generally entertain the erroneous opinion that their children are musical because blind. The youth observes that many of our former pupils are earning a living by use of their musical ability and the instruction received at the school. We who manage the work naturally feel that we should give to every one his chance to become a musician. * * * We shall prevent this waste only by a more rigid application of the test of fitness and earlier discovery of the presence or lack of talent.

This should not be interpreted as in any way disparaging the true educational value and uses of music in the education of the blind, but as indicating that vocation is wrongly substituted for education as the special object, and that in some cases the constituted authority and sound practice are overruled and disregarded by individual teachers and pupils, and the facilities of the school are subordinated to personal ends. Pupils are not restricted in the extent of their course in language and mathematics, and the course in music should be equally broad and liberal. The scope of the department should be such as to give to every pupil the fullest opportunity for the full exercise of his powers in this field, without special regard to any desire in respect to vocation.

When pupils enter school they are not tested for fitness to study language or for talent in mathematics, but all are expected to study both to the fullest extent of which they are capable. All pupils should receive the benefits of instruction in music in like manner, so that the remedy for waste will not be found in tests of fitness or in an early discovery of talent in one case more than in the other, but rather in the separation of educational and vocational purposes.

With reference to a uniform type Mr. Van Cleve points out that this end can be properly reached only through evolution.

From 1784 to about 1820 was the period in which the two great genera of embossed books made their appearance, one

based upon the false theory of vicarious power in the sense of touch that would enable it to employ the visual forms of types in the same manner as the eye. The other based on the theory that there is no such power of substitution and that the structure of tactile types should conform to the requirements of the sense of touch.

During the period from 1820 to 1882 these two organic forms, lines and points were each developed into many species, but down to 1872 the sway of the former was almost complete, while the latter maintained a hard struggle for existence.

Between 1872 and 1882 the Point species obtained recognition in both Europe and America; in comparison with other perfected forms and greater utility, the relative unfitness of the linear types became more and more apparent, until they have practically disappeared from the educational field.

A printed book is the final form in which every tactile system should express itself. Notwithstanding the efforts that have been made for nearly a hundred years, the general literature extant in 1882 was very small and almost entirely in the linear forms, while of books in the subjects of the curriculum there were practically none.

About 1882 the era of book-making really began, and we are scarcely over the threshold of this great epoch in the evolution of embossed books.

There is great and increasing need for books, which are the only form in which any system can ultimately survive. Evolution means struggle and strenuous, persistent effort toward perfection and the right of survival through superior fitness, and will afford just and ample scope for experiment, improvement, demonstration and enterprise, which this era of book-making now demands.

On "Wasted Energy" Mr. Van Cleve says:

In every one of the ten institutional schools for the blind which I have visited, as well as in our own, are found pupils of such inferior intellectual powers that I seriously question whether attempts to educate them in the usual way are not sheer waste.

The condition which Mr. Van Cleve points out cannot be justified either in pedagogy, economics or sociology. It is wrong in theory and in practice and will be disapproved by every true educator, by the parents of blind children, and by

every citizen who has the capacity to see things in their proper relation and to form just estimates of value. This harmful practice may be ascribed mainly to either or all of five causes:

1. The error of making blindness the sole basis of classification.
2. The false assumption that it is the duty of every institution organized for the education of the blind to receive every applicant who is blind.
3. Inconsiderate legislation, which sometimes compels the school to receive an applicant who is blind and within school age, regardless of fitness in any other respect.
4. The failure to provide a separate organization with proper provision for care and incidental training in such cases.
5. The tendency of the local authorities that have undertaken the education of the blind as a part of their school system not to provide for such cases, the alternative being that they should be taken in by the State schools or by the corporate schools.

It should be borne in mind that there is a wide difference between the obligations of the state or local authorities and those of incorporated schools. In the first place it is the duty of the state to provide suitable schools in which every child may be suitably educated. If the state delegates this duty to local authorities and confers upon them the power of performing it, it seems clear that adequate and suitable provision should be made for all children in the local jurisdiction. On the other hand, the corporate school has no such general powers or duties, but within the limits of its charter can fix qualifications for admission and continuance and adopt such general and special courses of study as it may deem proper.

The classification and association of atypical, deficient and abnormal blind children of school age with the normal blind, simply because they have one defect in common, cannot be justified. All will agree that the causes of this condition ought to be removed, and those who are directly connected with this work should lend their best efforts toward this end.

In no other department of human activity is it more certain that there is waste than in education, and in no other work is it so difficult to determine the amount of waste by any usual measure or standard. All waste may in a general way be expressed in terms of money, which is perhaps in the last analysis the best measure of the amount of cost or loss in any work. But there is an indeterminate loss to the State, to society, to the school and to the individual pupil through the causes which have been cited, as well as to others which have not been noticed, which cannot be expressed in concrete terms. It seems to be a factor that can only be canceled by infinite experience, infallible judgment and unlimited resources, and therefore cannot be eliminated. The least we can do is to work on, "still achieving, still pursuing."

(Signed) WM. B. WAIT.

LIST OF PUPILS.

ALBERS, WILLIAM H.
 ALEXANDER, MAX
 ALPERSTEN, MORRIS
 APPELLO, JOSEPH
 AUSTIN, EUSTACE M.
 BAUER, ADOLPH K. O.
 BAUMANN, CHARLES
 BERGIN, MARTIN
 BEUTE, WILLIAM W. H. A.
 BIELEFELD, ALFRED
 BOYLE, THOMAS
 BRANCH, NATHANIEL
 BULLOCK, ALEXANDER
 CALLAHAN, FRANCIS J.
 CALLAN, GEORGE E.
 CAMPBELL, EDWARD K.
 CHAMBERS, WILLIAM
 CHARD, GEORGE A.
 CLYDE, WILLIAM J.
 COLLINS, LAWRENCE
 COMON, CHARLES
 COON, ROY A.
 CORNELL, GEORGE
 DADE, PAYTON
 DAUMLING, MICHAEL J.
 DENK, LOUIS
 DONNELLY, MICHAEL E.
 DORE, ALFRED
 EADIE, JAMES A.
 EADIE, WILLIAM S.
 FAHY, JOHN M.
 FOGEL, BERNHARDT
 FOLEY, JOHN E.
 FOURNIER, WILLIAM A.
 FREUDENREICH, CHARLES J.
 FRISBY, CHARLES E.
 GALVIN, DANIEL
 GARVEY, PETER
 GASKELL, WHITMAN R.
 GIANOLA, PATRICK
 GOLDBERG, JULIUS
 GÖSSL, ALFRED J.
 GRANTZOW, ANDREW
 GURRIELL, CLARENCE
 HAGERMAN, AXEL
 HALLENBECK, WALTER
 HANCHETTE, BOYD K.
 HARRIS, JOSEPH
 HAWXHURST, GEORGE
 HEARN, HAROLD
 HEIDELBURGER, LEO
 HERMAN, SAMUEL
 HOLST, HAROLD
 HURLEY, WILLIAM

ILER, GEORGE C.
 JOHNS, SYDNEY W.
 JOHNSON, JOHN
 KAMINESTER, JOHN J.
 KANTROVITZ, ERIN
 KEARNEY, EDGAR F.
 KIRBY, JOSEPH
 KLEPPER, EDWARD J.
 KOEPPE, JAMES
 KRAUER, GEORGE D.
 KREINHOP, ALBERT
 KREY, HENRY
 KUCHLER, ALBERT C.
 LARSEN, HARRY A.
 LEWIS, JOHN
 LEWIS, WILFORD
 LINDNER, WILLIAM
 LOEWENSTEIN, MILTON
 LUNDBERG, ROBERT
 MARESCA, LOUIS
 MARKS, ROBERT
 MARSHALL, WARREN D.
 MASSA, AUGUSTINE
 McGUERTY, FRANCIS J.
 McPARTLAND, WALTER
 MEALEY, EDWARD F.
 MESLAR, STANLEY E.
 MEYERS, DOUGLAS A.
 MOREL, PAUL H.
 MORGAN, WILLIAM F.
 MURRAY, HENRY V.
 NOSTA, ALFONSO
 O'MALLEY, GEORGE J.
 PECORE, ROBERT
 PINONSKY, LOUIS
 PITCHERSKY, DAVID
 PRINCE, FRANK
 REICHARD, JOSEPH
 RESNIKOFF, WILLIAM
 RICE, CARL G.
 RICHARDT, JOHN
 ROSENMAN, SAMUEL
 SABEL, HARRY
 SAMBINO, FRANK
 SCHNEIDER, ADOLPH E.
 SHRIVER, HARRY
 SMITH, JAMES
 SPIGEL, BARNEY
 SPOERRY, CORNELIUS
 SPREIREGEN, HARRY
 STEFFENS, JOHN
 STEIN, WALTER F.
 STETTHEIMER, HOWARD
 SWEZEY, CHESTER

TAFERNER, THEODORE
 TAGLANG, GEORGE
 VAN DYCK, JOHN
 WALTERS, HENRY
 WELLS, FRANCIS L.

WILLIAMS, MILTON
 WISOKIR, FRANK
 WINTER, ROBERT
 WRIGHT, PETER J.

ABRAMS, ANNIE M.
 ANDERSON, MILDRED N.
 ARNOWITZ, ANNIE
 ASKENAS, RACHEL
 BARTHOLD, ELSIE
 BECKEMEYER, ANNA C.
 BERINSTEIN, DORA
 BORDO, JULIA
 BOUCHEY, MARY
 BRAUNSDORF, ALICE
 CHRYSKO, MARY
 CLARK, CATHERINE
 COHEN, CATHERINE
 COSTELLO, NELLIE
 COYLE, CATHERINE
 CUNNINGHAM, MARY
 DOUGHTY, ADELINE
 DYER, THERESA
 EADIE, MARGARETTA
 EASTBURN, WINIFRED
 EDWARDS, CHRISTINA
 FAWCETT, ANNA
 GEERCKE, HENRIETTA M.
 GLASSNER, ANNIE
 GORDON, GERTRUDE I.
 GUNDERSON, NELLIE
 HALE, MARY F.
 HANSKINS, ELIZABETH
 HARDY, EDITH
 HEIL, EMILY T.
 HERRMANN, LYDIA
 HIRSCH, LEONTINE
 HOLLENBECK, BETSY
 JESSEN, EMILY A.
 JOHNSON, ALICE
 KINGSLAND, EMMA M.

KINZEL, IDA H.
 KLEIN, LENA L.
 LA FORGE, HELEN
 LANSING, GENEVIEVE M.
 LEVY, ALICE A.
 MARINO, MARY E.
 McKENNA, MARGARET
 MEYER, EMMA L.
 MONOHAN, ANNIE G.
 MOSES, EDNA M.
 MULHERON, EVELYN
 NORRIS, ROSEVELL
 NORRIS, VIRGINIA M.
 OLIVER, SADIE M.
 PATH, MARY
 PAVIA, ANNIE
 PAYNE, ELIZABETH
 PENNELLS, SADIE
 PIECHOCINSKI, JOSEPHINE
 SCHAE, MARY B.
 SCHAFFER, HELEN
 SIEVERT, FRANCES E.
 SMALL, EVA
 SMITH, MARION A.
 SPITZNADLE, MATILDA
 STEINBURG, SARAH
 THULIN, HILDA
 VAN ETTEEN, OLIVE
 VOGT, D. LENA
 VOPAT, ROSE
 WAGNER, ANNA
 WARSCHAUER, ANNIE
 WIENER, FRANCES M.
 WILLIAMS, LUCY
 WINTRINGHAM, RUTH

Music Recital, October 28, 1909.

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Christmas Exercises, December 22, 1909.

1. ANTHEM BY CHORUS CLASS,
Daughter of Zion, - - - *F. C. Maker*
Organ accompaniment by Mr. TSCHUDI.
2. RECITATION, - Early Christmas Morning,
ROBERT LUNDBERG.
3. KINDERGARTEN, Christmas Songs,
Accompanied by VIRGINIA NORRIS.
4. ORGAN SOLO, - Siciliano, - - - *E. J. Hopkins*
ALBERT KUCHLER.
5. RECITATION, - My Shadow,
WILLIAM FOURNIER.
6. PIANO SOLO, - Consolation, - - - *F. Mendelssohn*
ADOLPH SCHNEIDER.
7. JUNIOR SINGING CLASS,
a. Sleep, Holy Babe.
b. When the Christmas Comes Again.
8. RECITATION, - Nuts to Crack,
OLIVE VAN ETEN.
9. RECITATION, - The Frogs,
GEORGE D. KRAUER.
10. PIANO SOLO, Sunshine, Opus 130, No. 19, - - - *C. Gurlitt*
LEONTINE HIRSCH.
11. RECITATION, - The Shopper,
LEO HEIDELBURGER.
12. CHRISTMAS EXERCISES,
By Eight Children.
13. PIANO SOLO, - Love Poem, - - - *E. Grieg*
ELIZABETH PAYNE.
14. RECITATION, - The Rude Stars,
SYDNEY JOHNS.
15. RECITATION, - The Night Wind, - - - *Eugene Field*
ANNIE MONOHAN.
16. PIANO SOLO, - Rondo Capriccioso, - - - *F. Mendelssohn*
LENA D. VOGT.
17. RECITATION, - The Quartet,
JOSEPH APPELLO.
18. RECITATION, How Uncle Sam Observes Christmas,
(A story reproduced in original words)
MILTON WILLIAMS.
19. ANTHEM, - All the Ends of the World, - *J. L. Hatton*
Accompanied by Mr. TSCHUDI.

Music Recital, January 26, 1910.

1. CHORUS, - Morning Invitation, { Words and Music, G. A. Veazie
Edited by N. C. Page
2. PIANO, - Grandmother's Song, Op. 293, No. 3, - F. Giese
ANNIE GLASSNER.
3. PIANO, - Happy Hour, Op. 130, No. 10, - C. Gurlitt
CARL RICE.
4. PIANO, - Styrienne, Op. 100, No. 14, - F. Burgmüller
HARRY SABEL.
5. PIANO, - Polonaise, Op. 50, - A. Schmoll
MILTON WILLIAMS.
6. PIANO, - May Bell, No. 5, - F. Spindler
ALFRED DORE.
7. JUNIOR SINGING CLASS,
 - a. Farewell to the Farm, { Words by R. L. Stevenson
Music by G. W. Chadwick
 - b. Singing, - - { Words by R. L. Stevenson
Music by C. Reinecke
8. PIANO, - Butterfly Chase, - P. Hiller
ROBERT MARKS.
9. PIANO, - Romance, - F. Zitterbart
AXEL HAGERMAN.
10. PIANO, - Melody in F, - M. Moszkowski
JOSEPH REICHARD.
11. PIANO, - To a Wild Rose, - E. A. MacDowell
GEORGE CALLAN.
12. PIANO, - Arietta from Lyric Pieces, Op. 12, - E. Grieg
SAMUEL HERMAN.
13. PIANO, - Valse Mignonne, Op. 79, No. 5, - L. Schytte
EDGAR F. KEARNEY.
14. PIANO, - Death of Åse (Peer Gynt Suite), - E. Grieg
JOHN RICHARDT.
15. PIANO, - Polonaise in C sharp, - F. Chopin
EMILY T. HEIL.
16. CHORUS, - Killarney, - { M. W. Balfe
Edited by N. C. Page

Organ Recital, February 9, 1910.

Mr. F. H. Tschudi, F. A. G. O.

1. TOCCATA in D minor (Doric), - - - - - *J. S. Bach*2. RHAPSODIE, No. 1 in E, - - - - - *C. Saint-Saëns*3. ELECTRELLE, - Petite Mazurka, - - - *W. Sapellnikoff*

MR. KELLOGG.

4. GRAND CHORUS, Gregorian Tonality, - - - *F. A. Guilman*5. CANTILENE in A flat, - - - - - *Alphonso Mailly*6. OFFERTORY TO ST. CECILIA, No. 2, Op. 8, - - - *E. Batiste*7. ELECTRELLE, - Magic Fire, - - - - *R. Wagner*

MR. KELLOGG.

8. MARCH AND CHORUS FROM TANNHÄUSER, *R. Wagner*

Anniversary Exercises, March 17, 1910.

1. *CHORUS, - Morning Invitation, - *George A. Veazie*
2. PIANO, *a. Cheveux Blancs, - - - F. Duet*
b. Prelude in E minor, - - - J. S. Bach
 MARY F. HALE.
3. ELEMENTARY SINGING CLASS.
a. The Land of Story Books, { Words, R. L. Stevenson
{ Music, H. N. Bartlett
b. Young Night-Thought, { Words, R. L. Stevenson
{ Music, Arthur Foote
4. NEW YORK POINT MUSIC,
 Reading and Illustration at the Piano,
 MILTON WILLIAMS.
5. *CHORUS, - - - Cobwebs, - - - *A. J. Caldicott*
6. ORGAN, - - - Marche Romaine, - - - *C. Gounod*
 HARRY LARSEN.
7. PIANO, - - - Träumerei und Romanze, - *R. Schumann*
 ADOLPH SCHNEIDER.
8. *CHORUS, - - - The Honey-Rover, - - *M. E. Schwarz*
9. EXERCISE, - Reading and Writing,
 with Point Tablet, Kleidograph and Typewriter.
10. PIANO, - Romance in E flat, Op. 44, No. 1. - *A. Rubinstein*
 CATHERINE COHEN.
11. *CHORUS, The Mill (arranged by Victor Baier), - *A. Jensen*
12. PIANO, Andante from Sonata, G minor, Op. 49, No. 1, *Beethoven*
 EDGAR F. KEARNEY.
13. EXERCISE, - Physical Training,
 ELIZABETH PAYNE, Accompanist.
14. *CHORUS, *a. Don't You Mind the Sorrows, - - E. Cowles*
b. Brunette (My Pretty, My Proud), Edited by A. S. Vogt
15. PIANO, Waltz No. 7, C sharp minor, Op. 64, No. 2. - *F. Chopin*
 LENA D. VOGT.
16. EXERCISE, - Mental Arithmetic.
17. *ANTHEM, - All the Ends of the World, - *J. L. Hatton*
 *Accompanist, F. HENRY TSCHUDI, F. A. G. O.

Music Recital, April 15, 1910.

1. CHORUS, - - Morning Invitation, - - - G. A. Veazie

2. PIANO, - The Death of Ase (from Peer Gynt Suite),
Op. 46, No. 2, - - E. Grieg
JOHN RICHARDT.

3. PIANO, - Inquietude, Op. 100, No. 18, - F. Burgmüller
LEONTINE HIRSCH.

4. ORGAN, - - Allegretto in F, - - - J. Stainer
GEORGE E. CALLAN.

5. PIANO, Le Lendemain, No. 12 (from Bric-a-brac Album), F. Dœ
ALICE JOHNSON.

6. PIANO, - Aus Alter Zeit, Op. 79, No. 11, - L. Schytte
ALBERT C. KUCHLER.

7. PIANO, JUNIOR SINGING CLASS,
 a. The Land of Nod, - { Words, Stevenson
 { Music, Gilchrist
 b. The Dandelion, - G. W. Chadwick
8. PIANO, - Tarantelle, Op. 85, No. 2, - - S. Heller
CHARLES BAUMANN.

9. PIANO, - The Watchman's Song, Op. 12, No. 3, E. Grieg
ELsie BARTHOLD.

10. ORGAN, - - Litany in E flat, - - - F. Schubert
HARRY A. LARSEN.

11. PIANO, - - Am Fasching, Op. 79, No. 3, L. Schytte
JOHN VAN DYCK.

12. PIANO, - - Melodie in B, Op. 8, No. 3, - I. J. Paderewski
AXEL HAGERMAN.

13. CHORUS, - - Soldier's Farewell, - - - Johanna Kinkel

Organ Recital by Mr. Tschudi, assisted
by the Chorus Class.

April 29, 1910.

FUGUE in E flat, - - - "St. Ann's," - - - *J. S. Bach*

ALLEGRETTO GRAZIOSO, - - - - - *B. Tours*

CHORUS, - - - "She Is So Dear," - - - *M. Praetorius*

INTERMEZZO in E flat, - - - - - *G. Bizet*

SAINT CECILIA OFFERTORY, Op. 9, No. 3, - - - *E. Batiste*

PROCESSIONAL in A, - - - - - *C. A. Chauvet*

CHORUS, - - - "Brunette," - - - *Edited by A. S. Vogt*

GRAND TRIUMPHAL CHORUS in A, - - - *F. A. Guilman*

Pianoforte Recital, May 27, 1910.

1. LA BAGATELLE, No. 22, from Bric-a-brac Album, - - - *F. Due*
CHARLES COMON.
2. SANDMAN KNOCKS, Op. 270, No. 1, - - - *F. Baumfelder*
MARGARET MCKENNA.
3. GAVOTTE, - - - Op. 293, No. 5, - - - *T. Giese*
KATHERINE COYLE.
4. THE DREAM FAIRY, - - - *W. C. E. Seeboeck*
MAX ALEXANDER.
5. PRELUDE, - - - No. 1 in C, - - - *J. S. Bach*
RUTH WINTRINGHAM.
6. BAGATELLE IN D, - Op. 33, No. 6, - - - *L. Beethoven*
SARAH STEINBURG.
7. MORNING GREETING, Op. 17, No. 1, - - - *A. Jensen*
JOSEPH REICHARD.
8. SPRING SONG, - Op. 68, No. 15, - - - *R. Schumann*
MARY CUNNINGHAM.
9. MARIONETTES, - - - - - *E. Rohde*
MATILDA SPITZNADLE.
10. LA PROCESSION DES AÏEUX, - - - - - *F. Due*
HARRY LARSEN.
11. SICILIANO, - - - Op. 68, No. 11, - - - *R. Schumann*
MARGARETTA EADIE.
12. CUPID'S GARDEN, - - - - - *M. C. Eugene*
NELLIE COSTELLO.
13. AT AN OLD TRYSTING PLACE,
Op. 15, No. 3, - *L. A. MacDowell*
WILLIAM CHAMBERS.

Centenary of Robert Schumann, June 8, 1910.

1. A SKETCH, - Robert Schumann,
LENA D. VOGT.
2. TRIO, - - - In the Garden,
For 1st and 2d Sopranos and Altos.
3. PIANO, - Soldiers' March, Op. 68, No. 2,
RACHEL ASKENAS.
4. PIANO, - - Remembrance, Nov. 4, 1847.
(Date of the death of Mendelssohn.)
HARRY SABEL.
5. JUNIOR SINGING CLASS, The Happy Farmer.
6. PIANO, - - First Loss, Op. 68, No. 16,
LEONTINE HIRSCH.
7. PIANO, - - Folk Song, Op. 68, No. 9,
ROBERT MARKS.
8. CHORUS, - - - The Smith.
9. PIANO, - The Wild Horseman, Op. 68, No. 8,
MORRIS ALPERSTEN.
10. PIANO, - - Mignon, Op. 68, No. 35,
AXEL HAGERMAN.
11. ORGAN, - - - Evening Song,
HARRY LARSEN.
12. PIANO, - Lento Assai, Op. 68, No. 30,
SAMUEL HERMAN.
13. CHORUS, - - Fair Madcap.
14. PIANO, - Spring Song, Op. 68, No. 15,
MILTON WILLIAMS.
15. PIANO, - - A Theme, Op. 68, No. 34,
EDITH HARDY.
16. ORGAN, - - - Larghetto.
JOHN VAN DYCK.
17. PIANO, - - Knight Rupert, Op. 68, No. 12,
MILTON LOEWENSTEIN.
18. PIANO, - - War Song, Op. 68, No. 31,
CHARLES BAUMANN.
19. CHORUS, - - - Gipsy Life.
20. PIANO, - - Träumerei und Romanze,
ADOLPH SCHNEIDER.
21. PIANO, - - Grillen (Whims), Op. 12, No. 4,
EMILY T. HEIL.
22. ORGAN, - - - Scherzo,
ALBERT C. KUCHLER.
23. PIANO, - Romance in F sharp, Op. 28, No. 2,
CATHERINE COHEN.
24. PIANO, - - Novelette, Op. 21, No. 1,
LENA D. VOGT.
25. CHORUS, - - Good Night.

EXAMINATIONS, 1910-1915.

GENERAL REQUIREMENTS.

No city, union free school district or academy shall share in these apportionments unless it makes proper provision for not less than 175 days of actual academic instruction, shows an aggregate academic attendance of not less than 1,000 days for the school year, provides a school building approved by the Commissioner of Education, maintains a course of study of prescribed standard, *makes general use of the Regents academic examinations, which shall be mandatory only in the last two years of the school's course*, and meets all other requirements. This rule shall not prohibit an apportionment for libraries on the basis of apportionments to common school districts. *Success in passing the Regents examinations shall not be deemed necessary for the promotion or graduation of pupils from schools that prefer to determine such advancements by their own local standards, and the principal of a school, for physical or mental reasons to be reported to the department, may without prejudice to the school's rights excuse a pupil from taking any particular Regents examination.*

ADMISSION TO EXAMINATIONS.

a. Admission to Regents examinations held in January and June in academic schools will be in accordance with Regents rules as follows:

No student in any school of the University of the State of New York shall be admitted to examination in any other school than the one he attends, except by consent of the department on written request of the principals of both schools.

All students that have pursued the study of a subject for a time not less than that prescribed by the State syllabus, shall be admitted to the examination in that subject, unless it is otherwise ordered by direction of the principal of the school, and approved by the local superintendent of schools when there is such an officer. All students who have not pursued the subject for an adequate length of time must be excluded from the examination, but this requirement may be waived by the Commissioner of Education on application and certificate of the principal in the case of students of exceptional maturity or training.

Candidates who are not attending any university institution may be admitted to examinations in such an institution upon twenty days' notice and identification satisfactory to the principal.

If graduation from a high school or entrance to a higher institution depends on the acceptance of a particular paper, or if the writer of the paper is leaving school permanently before the next examination, that fact, if clearly stated on the paper by the principal, will be taken into consideration in connection with a request for a waiver of the time requirement.

In cases of candidates for uniform teachers' certificates and for preliminary professional certificates, such as law student certificates, medical student certificates, etc., and in cases of candidates for entrance to training classes, the time requirement will be waived on a proper presentation of the facts and on evidence that the candidate is at least seventeen years of age.

Students from rural schools or from private schools and persons not in attendance at any school, who apply for examination, should be admitted if there are accommodations for them; but each such person should be identified to the satisfaction of the principal and should be instructed to make a full statement of the length of time the subject has been studied, and the circumstances under which it has been studied. A standing of at least 75 per cent. will be required in all such cases.

b. Professional and technical students only will be admitted to the examinations held by the department at Albany, Buffalo, New York and Syracuse. Admission is by ticket, and a fee of 25 cents for each half-day session, or \$1.00 for the sessions of the entire week, is required. Candidates should secure tickets from the Chief of the Examinations Division, State Education Department, Albany, N. Y., at least ten days in advance of the examinations. Those failing to secure tickets in advance will be admitted so far as accommodations will permit, but will be charged an extra fee of 25 cents.

At these special examinations each candidate appearing for the first time will be required to present at the examination room for admission to the first session a recent photograph of himself, to which his signature must be affixed in the presence of a representative of the department. The photograph will

then be filed in the department for future reference. This photograph should be postal-card size.

c. To the Regents examinations held by request of school commissioners in August, only the following will be admitted:

(1) Those who expect to teach before the next succeeding examination.

(2) Candidates for admission to training classes.

(3) Such members of training classes as may have special permission from the department to enter the examination.

(4) Pupils of rural schools who have passed some of the preliminary subjects and who wish to enter academic departments in September.

d. For detailed requirements of admission to special examinations for teachers, *see* Handbook 7.

PER CENT. OF ACCEPTANCE.

The minimum passing mark in all examinations is as follows:

a. In all preliminary subjects.....	75%
b. In all academic papers for credit toward an academic diploma, written by students who have given the required time to the study in recognized academic schools.....	60%
c. In advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial geography, commercial English and correspondence, business writing, shorthand 2 and typewriting, when applied toward an academic diploma in commercial subjects, State commercial and State shorthand certificates.....	75%
d. In all academic papers written by students who have given the required time to the study, but not in recognized academic schools.....	75%
e. In all academic papers written by students in recognized academic schools who have not given the required time to the study, upon the principal's certification of exceptional training and ability, which must be attached to each paper so claimed.....	80%

- f. In all papers written in the special examinations held by the department in Albany, Buffalo, New York and Syracuse for professional and technical students only, for whatever purpose applied 75%
- g. In all papers, wherever written, for which credit is claimed toward qualifying certificates in medicine, dentistry, pharmacy, law, optometry, veterinary science, nurse training and accountancy, on the set subjects or on the 60 count basis 75%
- (For teachers' certificates, *see* Handbook 7.)

PRELIMINARY AND ACADEMIC SUBJECTS.

The following tables, grouped according to cognate relations, give all preliminary and academic subjects in which Regents examinations are held. The appearance of so many subjects on this list should not be made an excuse for overcrowding the curriculum. Principals should not form classes in advanced subjects with immature pupils. The exact ground covered by the examinations in preliminary subjects is shown in the *Elementary Syllabus*, and that covered by the examinations in academic subjects is shown in the *Secondary Syllabus*. The numbers prefixed to the academic subjects in the following tables indicate the number of lessons a week for a year and also the number of counts assigned to the subject.

The right is reserved to withdraw from the list of examinations offered, any subject in which fewer than ten schools gave instruction during the previous year, but notice of such withdrawal will be sent to every school on or before the opening of the academic year on August 1. On request of ten or more schools additions to the list of subjects will be considered.

The Following Tables Apply to Examinations Beginning with the June, 1911, Examinations.

PRELIMINARY SUBJECTS.

NO COUNTS ALLOWED.

<i>Subjects.</i>	<i>January & June.</i>	<i>August.</i>	<i>a September.</i>
b Reading.....	.....	.....	....
c Writing.....	.....	.....	....
Spelling.....	Monday P. M.	Thursday P. M.	....
El. English.....	Tuesday P. M.	Thursday A. M.	....
Arithmetic.....	Tuesday A. M.	Friday A. M.	3d day A. M.
Geography.....	Monday A. M.	Friday A. M.	....
El. U. S. hist. with civics...	Wednesday P. M.	Thursday A. M.	....
a. The days of the week of the September examination vary from year to year, hence they are here designated as 1st, 2d, 3d.			
b. Examination by principal at any convenient time during the week.			
c. Standing estimated from paper in elementary English, or other paper if elementary English is not taken.			

ACADEMIC SUBJECTS.

GROUP I. LANGUAGE AND LITERATURE.

ENGLISH.

<i>Subjects.</i>	<i>January & June, except Jan., 1911.</i>	<i>August.</i>	<i>September.</i>
4 First year	Tuesday P. M.	Wednesday P. M.	1st day P. M.
3 Second year.....	Thursday P. M.	.....	1st day P. M.
3 Third year	Tuesday P. M.	.....	1st day P. M.
3 Fourth year	Thursday P. M.	.....	....
2 Eng. grammar.....	Thursday P. M.	.....	2d day A. M.
2 Hist., Eng. lang. and lit....	Wednesday A. M.	.....	....
10 English, three years.....	Tuesday P. M.	.....	1st day P. M.

LATIN.

5 First year	Thursday P. M.	.....	1st day A. M.
5 Second year.....	Thursday A. M.	.....	3d day A. M.
5 Third year	Wednesday A. M.	.....	2d day P. M.
5 Fourth year	Thursday A. M.	.....	....
a Grammar.....	Wednesday A. M.	.....	....
a Latin composition	Thursday A. M.	.....	....
a Prose at sight	Thursday A. M.	.....	....
a Verse at sight	Thursday A. M.	.....	....

GREEK.

5 First year	Friday A. M.	.....	....
5 Second year	Friday P. M.	.....	....
5 Third year	Friday A. M.	.....	....
a Grammar.....	Friday P. M.	.....	....
a Greek composition	Friday A. M.	.....	....
a Prose at sight	Friday A. M.	.....	....
a Verse at sight	Friday P. M.	.....	....

HEBREW.

5 First year	Friday A. M.	.....	....
5 Second year	Friday P. M.	.....	....

a. No counts assigned; given for candidates seeking admission to college.

FRENCH.

<i>Subjects.</i>	<i>January & June, except Jan., 1911.</i>	<i>August.</i>	<i>September.</i>
5 First year	Friday P. M.	.....	2d day P. M.
5 Second year	Friday P. M.	.....	2d day P. M.
5 Third year	Friday P. M.	.....	2d day P. M.
5 Fourth year	Friday P. M.	.....	....

GERMAN.

5 First year	Friday A. M.	.....	1st day A. M.
5 Second year	Friday A. M.	.....	2d day A. M.
5 Third year	Friday A. M.	.....	3d day A. M.
5 Fourth year	Friday A. M.	.....	....

SPANISH.

5 First year	Friday P. M.	.....	....
5 Second year	Friday P. M.	.....	....
5 Third year	Friday P. M.	.....	....

ITALIAN.

5 First year	Friday A. M.	.....	....
5 Second year	Friday A. M.	.....	....

GROUP II. MATHEMATICS.

2 Advanced arithmetic	Tuesday A. M.	.....	1st day A. M.
5 El. algebra	Monday A. M.	Wednesday A. M.	1st day A. M.
2 Intermediate algebra	Monday A. M.	.....	1st day A. M.
3 Advanced algebra	Monday A. M.	.....	....
5 Plane geometry	Tuesday A. M.	.....	2d day A. M.
2 Solid geometry	Monday A. M.	.....	....
2 Trigonometry	Tuesday P. M.	.....	....

GROUP III. SCIENCE.

5 Physics	Tuesday A. M.	Thursday A. M.	2d day A. M.
5 Chemistry	Tuesday A. M.	.....	2d day P. M.
5 Biology	Wednesday A. M.	Thursday P. M.	....
2½ El. botany	Wednesday A. M.	Thursday P. M.	....
2½ El. zoölogy	Wednesday A. M.	Thursday P. M.	....
2½ Phys. and hygiene	Wednesday A. M.	Thursday P. M.	2d day P. M.
5 Advanced botany	Wednesday P. M.	.....	....
5 Advanced zoölogy	Wednesday P. M.	.....	....
5 Phys. geography	Wednesday P. M.	.....	3d day P. M.

GROUP IV. HISTORY AND SOCIAL SCIENCE.

3 or 5 Ancient history	Monday P. M.	.....	1st day A. M.
3 or 5 History of Gr. Britain and Ireland	Wednesday P. M.	Friday P. M.	3d day P. M.
3 Modern history 1	Wednesday P. M.	.....	1st day A. M.
3 Modern history 2	Wednesday P. M.	.....	1st day A. M.
5 American hist. with civics.	Monday P. M.	Friday A. M.	3d day A. M.
2 Civics	Monday P. M.	Wednesday A. M.	3d day P. M.
2 Economics	Wednesday A. M.	.....	2d day P. M.

GROUP V. COMMERCIAL SUBJECTS.

3 El. bookkeeping and busi- ness prac	Wednesday P. M.	.....	2d day P. M.
5 Advanced bookkeeping and office prac	Monday A. M.	.....	2d day P. M.
2½ Com. arithmetic	Tuesday A. M.	.....	....
2½ Commercial law	Wednesday A. M.	.....	....

GROUP V. COMMERCIAL SUBJECTS.—CONTINUED.

<i>Subjects.</i>	<i>January & June, except Jan., 1911.</i>	<i>August.</i>	<i>September.</i>
3 History of commerce.....	Thursday P. M.	.....	....
2½ Commercial geog.....	Thursday A. M.	.....	2d day A. M.
3 Com'l Eng. and corre- spondence.....	Thursday P. M.	.....	....
a2 Business writing.....	Wednesday P. M.	.....	....
5 Shorthand 1.....	Monday P. M.	.....	3d day A. M.
5 Shorthand 2.....	Monday P. M.	.....	3d day A. M.
b2½ Typewriting.....	Tuesday A. M.	.....	3d day P. M.

GROUP VI. DRAWING.

c2 El. design.....	.....	.....	....
2 El. representation.....	Wednesday A. M.	Friday P. M.	3d day P. M.
2 Adv. design.....	Wednesday A. M.	.....	....
2 Adv. representation.....	Wednesday A. M.	.....	....
3 Mechanical draw. 1.....	Thursday A. M.	.....	....
3 Mechanical draw. 2.....	Thursday A. M.	.....	....
2 Mechanical draw. 3.....	Thursday A. M.	.....	....
2 Mechanical draw. 4.....	Thursday A. M.	.....	....
2 Architectural draw.....	Friday A. M.	.....	....
a. Must be taught four periods per week without home work, or two periods per week with home work. b. Must be taught five periods per week. c. No examination given.			

GROUP VII. MUSIC.

2 Chorus singing and rudi- ments of music.....	Monday P. M.	.....	....
7 Harmony and counterpoint	Monday A. M.	.....	....
4 Mus. form and analysis	Tuesday A. M.	.....	....
3 Dictation and melody writ- ing.....	Monday P. M.	.....	....
4 Acoustics and hist. of music	Tuesday A. M.	.....	....

GROUP VIII. OTHER SUBJECTS.

2 Hist. of education.....	Friday A. M.	Friday P. M.	....
2 Psychology.....	Wednesday A. M.	Wednesday P. M.	....
5 Home economics 1 (sew- ing).....	.....	.....	....
5 Home economics 2 (dress- making and mill.).....	.....	.....	....
5 Home economics 3 (foods and housekeep.).....	.....	.....	....
3 or 4 Joinery.....	.....	.....	....
3 or 4 Wood turning and pat- tern making.....	.....	.....	....
2½ Agriculture 1 (apple grow- ing).....	.....	.....	....
2½ Agriculture 2 (gen. fruit growing).....	.....	.....	....
2½ Agriculture 3 (cereals and forage).....	.....	.....	....
2½ Agriculture 4 (potato grow- ing).....	.....	.....	....
5 Agriculture 5 (dairying) ..	.....	.....	....
2½ Agriculture 6 (animal hus- bandry).....	.....	.....	....
2 Agriculture 7 (poultry rais- ing).....	.....	.....	....

Examinations.

NOTES.

English.—Grammar and the history of literature cannot be substituted for the regular English requirements for the academic diploma but may be taken as electives. Students may take either the separate examinations in first year English, second year English and third year English, or they may take at the end of the third year the three years English paper, which will cover the first three years' work outlined in the syllabus and entitle those passing it to 10 counts.

The paper in three years English is the only English paper that gives credit for more than one year's work.

Latin and Greek.—Students may omit the examination in first year Latin and in first year Greek and receive full credit for two years' work on passing the second year examination in each case.

No examination in elementary Latin composition or in elementary Greek composition will be given subsequent to the January, 1911, examination.

Examinations in Latin grammar, Latin composition, Latin prose at sight, Latin verse at sight, Greek grammar, Greek composition, Greek prose at sight and Greek verse at sight will continue to be given for the benefit of students who are to enter colleges where these subjects are required, but after January, 1911, no counts will be given for passing these examinations.

However, students who have already passed Cæsar may obtain credit for two years of Latin by passing Latin composition and Latin grammar. In like manner, students who have credit for two years of Latin and have already passed Cicero may complete the requirement for Latin 3 by passing Latin prose at sight; students who have credit for three years of Latin and have already passed Virgil may complete the requirement for Latin 4 by passing Latin verse at sight.

Modern Languages.—Students in French, German, Spanish and Italian may omit the first year examination and receive 10 counts by passing the second year examination in each case. In like manner, the third year examination will cover three

years and entitle to 15 counts; the fourth year examination, four years and entitle to 20 counts.

Mathematics.—Students who pass intermediate algebra will be entitled to 7 counts in algebra whether they have passed elementary algebra or not. Likewise, students who pass advanced algebra will be entitled to 10 counts in algebra whether they have passed elementary algebra and intermediate algebra or not. In the same manner, advanced arithmetic will include arithmetic.

Science.—High schools that are not prepared to teach the course in biology may conduct a half-year course in *either* elementary botany *or* elementary zoölogy *and* a half-year course in physiology and hygiene.

No extra counts will be given for elementary botany, elementary zoölogy or physiology and hygiene to a student taking the regular course in biology.

Advanced botany and advanced zoölogy will include elementary botany and elementary zoölogy, *provided that the statement of time of study shows that the full time for both subjects has been given*; otherwise advanced botany and advanced zoölogy will entitle to only 5 counts each.

Physical geography will include geography.

Laboratory Work.—Credit for approved laboratory work will be allowed in all the sciences on the submitting of a properly certified notebook index, provided the work has been done in high school grades, and provided, further, that the principal has not been notified in advance of the examination that the work has been found unsatisfactory by the inspector. No credit can be allowed for laboratory work in high school subjects done by students in the grades below the high school or in the special examinations given by the department in Albany, Buffalo, New York and Syracuse, or in the August examinations held by school commissioners.

While it is expected that all students in the sciences will do laboratory work, any student may on examination answer the full number of questions required, making no claim for such work.

The notebook should be written in the first person singular and should give a concise, accurate record of what the student

has done, what he has observed, what conclusions he has drawn from the facts observed.

Illustrations (drawings) of the apparatus used or of the objects studied should be a feature of every such notebook. Such drawings should be made by the student from the object. Copies of drawings in the text-book or of drawings made by the teacher should not be accepted unless marked "copy."

Beginning with June, 1911, no answer paper in science in connection with which a claim for laboratory work is made will be accepted unless the answer paper receives at least 48 credits out of a possible 80.

History.—For particulars, *see* Syllabus.

Commercial Subjects.—Advanced bookkeeping and office practice will include elementary bookkeeping and business practice.

Shorthand 2 will include Shorthand 1.

Drawing.—For particulars, *see* Syllabus.

Shopwork, etc.—Written examinations will not be given in home economics, shopwork and agriculture, but credit will be allowed at the rate of 1 count for two hours' work per week for a school year on the certificate of the principal after the course has been approved in each case by the department.

DIPLOMAS AND CERTIFICATES.

Four classes of credentials are issued as a result of Regents examinations, for which the requirements are as follows:

I. ACADEMIC CREDENTIALS, issued on examination only.

1. *Preliminary certificate*, indicating the completion of the preacademic course and fitness for admission to the high school. Subjects required: reading, writing, spelling, geography, arithmetic, elementary English, elementary United States history with civics.

2. *Academic diploma*, indicating the completion of a four year high school course. Subjects required: All the preliminaries and 72 academic counts, of which at least 13 must be in English, 8 in history and 10 each in science and mathematics.

* 3. *Academic diploma for high school subjects only.*—Issued only when claimed by the principal and upon the same basis as the academic diploma except that the preliminaries are not required.

* Not issued as a result of the examinations held by the department at Albany, Buffalo, New York and Syracuse.

The academic diploma and the academic diploma for high school subjects only will be issued as *classical diplomas* if they include English 13 counts, Latin 20 counts, a second foreign language 15 counts, history 5 counts, science 5 counts, mathematics 10 counts, and meet the other requirements.

4. *Academic diploma in commercial subjects*.—Issued to candidates who meet the regular requirements for an academic diploma in English, science, mathematics and history and pass department examinations with a grade of not less than 75 per cent. in the following subjects: Advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial geography, commercial English and correspondence, and business writing.

In computing counts for the academic diploma in commercial subjects, commercial English and correspondence may be counted as English; commercial arithmetic and advanced bookkeeping and office practice as mathematics, and history of commerce as history.

* 5. *College entrance diploma*.—This diploma, which is in substantial agreement with the entrance requirements of all the colleges of the State, is designed to guide students preparing for college and to facilitate their admission. It will be issued only to such students in the schools as pass satisfactory examinations after giving to the study of each subject the amount of time required by the Regents rules. The grades of this credential will be differentiated in accord with those prescribed for the academic diploma. On its face will be indicated the subjects studied and the ratings obtained in examinations.

REQUIREMENTS FOR A COLLEGE ENTRANCE DIPLOMA.

ARTS DEPARTMENT.										COUNTS.
English	-	-	-	-	-	-	-	-	-	13
Algebra	-	-	-	-	-	-	-	-	-	7
Plane geometry	-	-	-	-	-	-	-	-	-	5
a Latin	-	-	-	-	-	-	-	-	-	20
b Second foreign language (2 years)	-	-	-	-	-	-	-	-	-	10
History	-	-	-	-	-	-	-	-	-	5
Electives	-	-	-	-	-	-	-	-	-	10
										70

* Not issued as a result of the examinations held by the department at Albany, Buffalo, New York and Syracuse.

a Fifteen counts in Latin and 5 counts in a third foreign language will be accepted instead of 20 counts in Latin.

b Greek, German or French.

SCIENCE DEPARTMENT.										COUNTS.
English	-	-	-	-	-	-	-	-	-	13
Algebra	-	-	-	-	-	-	-	-	-	7
Plane geometry	-	-	-	-	-	-	-	-	-	5
a First foreign language (2 years)	-	-	-	-	-	-	-	-	-	10
Second foreign language (2 years)	-	-	-	-	-	-	-	-	-	10
Physics	-	-	-	-	-	-	-	-	-	5
History	-	-	-	-	-	-	-	-	-	5
Electives	-	-	-	-	-	-	-	-	-	15
										<hr/> 70

POSSIBLE ELECTIVES.										COUNTS.
First foreign language (3d year)	-	-	-	-	-	-	-	-	-	5
Second foreign language (3d year)	-	-	-	-	-	-	-	-	-	5
Third foreign language (2 years)	-	-	-	-	-	-	-	-	-	10
Physics	-	-	-	-	-	-	-	-	-	5
Chemistry	-	-	-	-	-	-	-	-	-	5
Physical geography	-	-	-	-	-	-	-	-	-	5
Biology	-	-	-	-	-	-	-	-	-	5
Advanced botany	-	-	-	-	-	-	-	-	-	5
Advanced zoölogy	-	-	-	-	-	-	-	-	-	5
Advanced algebra	-	-	-	-	-	-	-	-	-	3
Solid geometry {	-	-	-	-	-	-	-	-	-	5
Trigonometry }	-	-	-	-	-	-	-	-	-	
History	-	-	-	-	-	-	-	-	-	3 or 5
Drawing	-	-	-	-	-	-	-	-	-	6

6. *Music diploma*.—A diploma in music based upon the four year course of study adopted by the Regents will be given for the following counts:

										COUNTS.
Musical instruction (4 years)	-	-	-	-	-	-	-	-	-	20
Musical practice (credit allowed on certificate of principal. Two hours' practice a day for a school year entitles to 1 count)	-	-	-	-	-	-	-	-	-	15
History (two 3 hour courses)	-	-	-	-	-	-	-	-	-	6
English (4 years)	-	-	-	-	-	-	-	-	-	13
A foreign language (2 years)	-	-	-	-	-	-	-	-	-	10
Electives	-	-	-	-	-	-	-	-	-	8
										<hr/> 72

Counts for music practice will be given only to students of accredited academic schools and for practice in such schools.

a Latin, German or French.

The electives must conform to the admission requirements of the college which the student intends to enter.

This course in music is also recognized in the subjects necessary for the academic diploma as follows: A student who meets the specified counts for an academic diploma may offer music for the 31 elective counts or any part thereof.

7. *Advanced diploma*.—This diploma provides for all academic courses longer than the regular course of four years. It is issued only to those who have earned the regular academic diploma and 18, 36 or 54, etc., counts in addition.

All of the above mentioned diplomas will be issued in three grades as follows; A

1. A diploma based upon a minimum passing mark of 60 per cent. in each subject, except that in the case of the academic diploma in commercial subjects a standing of 75 per cent. must be obtained in certain subjects.

2. A diploma *with credit* will be issued if 40 of the required 72 counts are secured with a standing of 75 per cent. or more. B

3. A diploma *with honor* will be issued if 40 of the required 72 counts are secured with a standing of 90 per cent. or more. B

II. QUALIFYING CERTIFICATES give evidence that the holder has such academic education as is required by law for admission to the study of the various professions and for admission to certain professional and technical schools and to the examination for certified public accountants. These certificates are issued only for the purposes specified.

A dental student certificate, a law student certificate, a medical student certificate, a veterinary student certificate or a qualifying certificate for admission to the C. P. A. examination may be secured in any one of the following ways:

1. By furnishing evidence of the completion of the freshman year in a registered course of any college.

2. By furnishing evidence of the satisfactory completion of a four year course in an approved high school (evidence of such work should be submitted on blanks furnished by the department). c

A Provided in amendment to Regents rules, September 22, 1910.

B Advanced diplomas will be issued in like manner if five-ninths of the counts required are secured with the same minimum per cents.

C Applicants for qualifying certificates presenting credentials from other than English-speaking countries must pass a special examination in English.

3. By passing the Regents examinations required for an academic diploma.

4. By passing Regents examinations aggregating 60 counts at not less than 75 per cent. in each subject.

5. By evidence of one or more years of high school work (each year of such work being equivalent to 15 counts) supplemented by Regents examinations at 75% in each subject sufficient to make a total of 60 counts.

A dental student certificate, a law student certificate or a medical student certificate may also be secured by passing Regents examinations at 75 per cent. in each subject in the specified lists of subjects given below.

If this method is taken, no substitutions will be allowed:

SUBJECT	LAW	MEDICINE	DENTISTRY
English, 3 years - - - - -	10	10	10
Mathematics, 2 years (algebra and geometry) - - - - -	10	10	10
Latin, 2 years - - - - -	10	10	10
Science, 1 year (physics) - - -	5	5	5
Science, 1 year (chemistry) - - -	0	5	5
History, 1 year (American history with civics) - - - - -	5	5	0
1 year (history of Great Britain and Ireland, economics) - - - - -	5	0	0
Other subjects, 1 year (drawing and manual training) - - - - -	0	0	5
Total - - - - -	45	45	45

Law students who filed the certificate of clerkship with the clerk of the Court of Appeals or who began the study of law in a registered law school prior to July 1, 1907, may obtain the law student certificate by passing Regents examinations at 75 per cent. in any subjects aggregating 45 counts, or by passing Regents examinations at 75 per cent. in the following set subjects:

English first year.

Latin first year.

Elementary algebra.

Plane geometry.

American history with civics.

History of Great Britain and Ireland (3 hour course).

Economics.

Arithmetic.

Law students who filed the certificate of clerkship or who began the study of law in a registered law school subsequent to July 1, 1907, and prior to June 1, 1908, may obtain the law student certificate by passing Regents examinations at 75 per cent. in any subjects aggregating 60 counts, or in the set subjects mentioned in the preceding paragraph, except that second year English must be substituted for first year English.

All law students who filed certificates of clerkship or who began the study of law in a registered law school prior to June 1, 1908, must complete the requirements for the law student certificate not later than the end of the first year of the study of law. Subsequent to June 1, 1908, the law student certificate must be earned before beginning the study of law.

An optometry student certificate may be secured in either of the following ways:

1. By submitting evidence of the satisfactory completion of two years of approved high school work.
2. By passing at 75 per cent. in each subject Regents examinations aggregating 30 counts.

A pharmacy student certificate or a nurse student certificate may be secured in one of the following ways:

1. By submitting evidence of the satisfactory completion of one year of approved high school work.
2. By passing at 75 per cent. in each subject Regents examinations aggregating 15 counts.

III. COMMERCIAL CREDENTIALS.—The State business diploma and the State stenographer's diploma have been discontinued.

1. *State commercial certificate*.—This credential will be granted to those who pass the department examinations (at not less than 75 per cent.) in advanced bookkeeping and office practice, commercial arithmetic, commercial law, commercial English and correspondence, and business writing, providing the time requirement in each subject has been substantially met either in a high school or registered commercial school.

2. *State shorthand certificate*.—This credential will be granted to pupils who pass the department examinations (at not less than 75 per cent.) in shorthand 2, typewriting, business writ-

ing, and commercial English and correspondence, providing the time requirement in each subject has been substantially met either in a high school or registered commercial school.

IV. TEACHERS' CERTIFICATES.

I. TEACHERS' ELEMENTARY CERTIFICATE.

Term.—Certificates of this grade shall be issued for a term of two years and shall be limited to a particular school not maintaining an academic department.

Number of certificates.—Only one certificate of this grade shall be granted to the same person, but it may be extended one year for each eight academic counts completed while it is in force.

Experience.—None is required.

Education requirements.—Candidates shall be required to pass an examination in elementary United States history and civics, arithmetic, geography, oral reading, spelling, penmanship, drawing (elementary representation or mechanical), physiology and hygiene and first year English. Papers in these subjects except oral reading and penmanship must be forwarded to the department for rating.

Standing required.—Candidates for certificates of this grade must attain a standing of 75 per cent. in each subject.

Number of trials allowed.—Candidates for a certificate of this grade will be permitted to combine the standings earned in four consecutive examinations, but no one will be permitted to complete the work for this certificate until he shall have passed his seventeenth birthday.

Age.—The certificate cannot be issued until the candidate becomes eighteen years old.

Date of certificate.—This certificate will be issued only as a result of examinations taken in November, 1904, and thereafter. A candidate may take the examination at any appointed time or place, but a certificate shall be issued only after the candidate shall have made an engagement to teach, approved by the school commissioner.

2. ACADEMIC CERTIFICATE.

Term.—Certificates of this grade shall be issued for a term of two years and shall be limited to a particular school approved by the school commissioner which does not maintain an academic department.

Number of certificates.—But one certificate of this grade shall be granted to the same person.

Extension.—An academic certificate may be extended one year for each 18 credits earned while it is in force in examinations for State certificates, but not in Regents examinations.

Experience.—None is required.

Educational requirements.—A candidate must have completed a four year high school course and must have earned a Regents academic diploma. This certificate shall not be issued on the basis of examinations alone, as it is provided only for those who have regularly pursued a full course in the high schools and academies of the State. The examinations can be taken only in January and June and as they are reached in the course of study pursued by the candidate.

OTHER TEACHERS' CERTIFICATES.

For full information concerning teachers' certificates, *see* Handbook 7.

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NOTE.—When Vol. II., now in preparation, is completed the following list (p. 109) of 82 Hymn Tunes, published in 1883, will be included in these two volumes.

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NOTE ON CLASSIFICATION OF PIANO-FORTE MUSIC.

Musical compositions, like other subject-matter used in school work, are suited to one stage or another of the pupil's progress; but it is much more difficult to assign musical compositions to their proper places than almost any other kind of educational material.

This classification is based upon a careful reading of the selections, with a view to determine the character and uses of their contents, and also upon wide experience in the adaptation of the list to a progressive course of musical study.

The groupings have been made by "years" rather than by "grades," in order not only to meet the requirements of pupils as they progress year by year through the course, but also to furnish selections suited to the smaller advances made from the beginning to the end of each year.

The arrangement is not inflexible, so that in special cases pieces found in any given year may be either taken earlier or deferred until later.

As the character of a piece is indicated by its title, tempo and movement, one or more of these indices is given, and in some cases the key is supplied as a means of identification.

In practice, this list automatically determines the grade of pupils, while it relieves teachers from much perplexity, fruitless effort and loss of time in making appropriate selections.

12 The Goose Step

- Köhler, L.....Op. 190, 36 Easy Pieces for Beginners.
 Lichner, H.....A Short Story, from "Pianists' First and Second Year"
 Mozart, W. A.....Sonatina, C, from "Pianists' First and Second Year"
 Reinecke, C.....Op. 107, No. 14, At Sunset, from "Pianists' First and Second Year"
 Rummel, J.....Les Allegresses Enfantines, No. 1, Waltz
 Rummel, J.....Tyrolienne, from "Pianists' First and Second Year"
 Rummel, J.....Rondino Galop, from "Pianists' First and Second Year"
 Schumann, R.....Op. 68, Album for the Young
 No. 1 Melody
 2 Soldiers' March
 3 Humming Song
 4 A Choral
 5 A Little Piece
 6 A Poor Orphan Child
 7 Hunting Song
 10 Happy Farmer
 Spindler, F.....Op. 44, May Bells.
 No. 1 Tranquillo
 2 Semplice
 3 Gioviale
 4 Intimo
 5 Dolcemente
 Thomé, F.....Melodie, from "Pianists' First and Second Year"
 Thomé, F.....Remembrance, from "Pianists' First and Second Year"
 Wait, Wm. B.....Normal Course of Pianoforte Technic

SECOND YEAR

- Bach, J. S.....Twelve Little Preludes
 No. 1 Moderato, C
 2 Tempo Commodo, C minor
 9. Molto Moderato, E minor
 10. Moderato, F
 Baumbfelder, F.....Op. 270, No. 6, Music Box
 Beethoven, L.....Sonatina in G, from "Pianists' First and Second Year"
 Beethoven, L.....Minuet in C, from "Pianists' First and Second Year"
 Beethoven, L.....Nouvelle Bagatelle
 Blakeslee, A. C.....Op. 25, Crystal Fountain Waltz
 Burgmüller, F.....Op. 100, Twenty-five Progressive Pieces
 No. 4 Little Reunion
 6 Progress
 8 Graceful
 9 The Chase
 11 The Blackbird
 12 Farewell
 13 Consolation
 14 Styrienne
 15 Ballad
 16 Gentle Complaint
 17 Prattler
 18 Inquietude
 19 Ave Maria
 Clementi, M.....Op. 36, Six Sonatinas
 No. 1 Allegro, Andante, Vivace, C
 No. 2 Allegretto, Allegretto, Allegro, G
 Due, F.....Bric-à-Brac, Album Musical, Book III
 No. 1 Fragile
 2 Valenciennes
 3 Le Pont des Baisers
 4 Petite-Maitre
 5 Malgré-moi
 6 Synnöve.
 7 L'Épinette.
 8 Fumée.
 23 Partout.
 24 Sur La Route de Bayreuth

Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book II

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|-------|--------------|-------|-----------------|
| No. 1 | Resignation | No. 4 | Rustic Dance |
| 2 | Capriccietto | 5 | Study in Thirds |
| 3 | Polka | 6 | Quickstep |

Engelmann, H. Op. 620, No. 2, Awakening

Gade, N. W. Op. 36, Christmas Pieces

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|-------|---------------------|-------|--------------------|
| No. 1 | The Christmas Bells | No. 3 | The Christmas Tree |
|-------|---------------------|-------|--------------------|

Gurlitt, C. Op. 74, Aus der Kinderwelt.

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|-------|---------------------|--------|----------------|
| No. 4 | After School | No. 14 | In the Garden |
| 6 | Santa Claus | 16 | A Winter Day |
| 9 | Tin Soldiers' March | 19 | Evening Prayer |

Gurlitt, C. Op. 130, Thirty-five Easy Studies.

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|-------|-------------------------|--------|-----------------|
| No. 9 | The Daring Horseman | No. 17 | The Rope Dancer |
| 10 | Happy Hours | 18 | A Ditty |
| 11 | A Little Dance | 20 | The Lament |
| 12 | A Round Dance | 21 | From the North |
| 13 | Children's Ball | 22 | Rustic Dance |
| 14 | Sunshine | 23 | Serious Moments |
| 15 | Under the Village Limes | 31 | Innocence |
| 16 | At the Pianoforte | | |

Gurlitt, C. Op. 140, No. 7, The Festive Dance, from "Pianists' First and Second Year."

Gounod, C. Marche Pontificale, F.

Handel, G. F. Fugue No. 1, from "Six Fugues."

Haydn, J. Andantino, from "Pianists' First and Second Year."

Hiller, P. Op. 61, No. 10, Butterfly Chase, from "Pianists' First and Second Year."

Hiller, P. Op. 61, No. 11, Farewell, Dear Home, from "Pianists' First and Second Year."

Hoffman, C. Romance, "On the Heights."

Hummel, J. N. Scherzo, from "Pianists' First and Second Year."

Karganoff, G. Op. 25, No. 4, Grandfather's Dance, from "Pianists' First and Second Year."

Köhler, L. Op. 243, Going to Church, from "Pianists' First and Second Year."

Kullak, T. Op. 81, Scenes from Childhood.

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|-------|---------------------------------|
| No. 1 | Child's Prayer |
| 2 | The Little Wanderer |
| 3 | Grandmother Tells a Ghost Story |
| 4 | Opening of the Children's Party |
| 5 | Loving Soul and a Pure Heart |

Lange, G. Op. 243, No. 4, Harvest Tide, from "Pianists' First and Second Year."

Lichner, H. Twelve Characteristic Pieces.

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|-------|---------------|-------|---------|
| No. 1 | Entreaty | No. 3 | Longing |
| 2 | Contemplation | | |

Lichner, H. Abendlied (Devotion) in E flat.

Loeschhorn, A....Op. 96, "Aus der Kinderwelt."

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|-------|-----------------------|-------|-------------|
| No. 1 | Sabbath Morning | No. 4 | In the Boat |
| 2 | The Little Postillion | 5 | The Request |
| 3 | There Was Once a King | | |

Loeschhorn, A....Op. 138, No. 7, In the Twilight, from "Pianists' First and Second Year."

Meister, W....Forget Me Not, from "Pianists' First and Second Year."

Mendelssohn, F....Songs Without Words.

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|-------|------------|-------|-------------|
| No. 4 | Confidence | No. 9 | Consolation |
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Mozart, W. A....Rondo in C, from "Pianists' First and Second Year."

New York Point Hymn-Tune Book.

Poldini, E....General Boom Boom, from "Pianists' First and Second Year."

Reinecke, C....Cavatine in C.

Reinhold, H....Op. 39, No. 2, Fairy Tale, from "Pianists' First and Second Year."

Rohde, E....Marionettes, from "Pianists' First and Second Year."

Rummel, J....Les Allegresses Enfants.

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|-------|---------------|-------|------------|
| No. 2 | Polka | No. 5 | Galop |
| 3 | Polka Mazurka | 6 | Schottisch |
| 4 | Tyrolienne | | |

Schumann, R....Op. 68, Album for the Young.

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|-------|---------------|--------|--------------------------|
| No. 8 | Wild Horseman | No. 20 | Rustic Song |
| 9 | Folk Song | 24 | Harvest Song |
| 16 | First Loss | 26 | Moderato con Espressione |
| 18 | Reapers' Song | | |

Schumann, R....Op. 15, No. 7, "Träumerei," and Op. 68, No. 19, "Romanze."

Seeboeck, W. C. E....The Dream Fairy.

Spindler, F....Op. 44, May Bells. 12 Songs Without Words.

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|-------|---------------|--------|-----------|
| No. 6 | Di buon Umore | No. 10 | Dolce |
| 7 | Giocosamente | 11 | Dolente |
| 8 | Tenore | 12 | Religioso |
| 9 | Cordiale | | |

Spindler, F....Trumpeter's Serenade, from "Pianists' First and Second Year."

Steenfeldt, P. A. D....Prayer of the King's Daughter, from "Pianists' First and Second Year."

Tschaikowsky, P....German Song, from "Pianists' First and Second Year."

Tschaikowsky, P....Op. 39, Dolly's Funeral, from "Pianists' First and Second Year."

Von Wilm, N....Op. 81, No. 10, Gavotte, from "Pianists' First and Second Year."

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Wait, Wm. B....Normal Course of Pianoforte Technic.

Westerhout, N....Rondo d'Amour.

Wolff, B....Op. 44, No. 6, Children at Play, from "Pianists' First and Second Year."

Wolff, B....Op. 50, No. 1, Rondo in G, from "Pianists' First and Second Year."

THIRD YEAR.

Atherton, F. P. Op. 198, Adoration.

Bach, J. S. All of previous year.

Bach, J. S. Twelve Little Preludes.

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|-----------------------|------------------------|
| No. 3 Vivace, D minor | No. 7 Allegro, C minor |
| 4 Moderato, D | 8 Molto Moderato, D |
| 5 Moderato, E | 11 Allegro, F |
| 6 Vivace, E minor | 12 Allegretto, G minor |

Bach, J. S. Prelude No. 1 in C, from "Well-Tempered Clavichord,"
from "Pianists' First and Second Year."

Baumfelder, F. Op. 270, Kinderscenen.

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| No. 1. Sandman Knocks. | No. 5. Young Officer. |
| 2. The Stork Has Come. | 7. Setting Sun. |
| 3. Old Ruin. | 8. Grandma's Tale. |
| 4. Vintage. | |

Beethoven, L. Op. 33, Seven Bagatelles, No. 3, in F, Allegretto.

Beethoven, L. Album-Leaf, "Für Elise."

Beethoven, L. Op. 49, No. 2, Sonatina in G major.

Blakeslee, A. C. Op. 9, May Party Dance.

Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.

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| No. 22. Barcarolle. | No. 24. Swallow. |
| No. 25. Chevaleresque. | |

Clementi, M. Op. 36, Six Sonatinas.

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| No. 3 in C, Spiritoso, Un poco adagio, Allegro. |
| 4 in F, Allegro con Spirito, Andante, Rondo. |
| 5 in G, Presto, Air Suisse, Rondo. |
| 6 in D, Allegro con Spirito, Rondo. |

Due, F. Bric-à-Brac, Album Musical, Book III.

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| No. 10. Rococo. | No. 17. Vers Le Nord. |
| 11. Le Chant D'Ingeborg. | 18. La Procession des Aïeux. |
| 12. Le Lendemain. | 19. Le Sentier. |
| 13. Cheveux Blancs. | 20. Pauvre Enfant. |
| 14. La Vieille Amie. | 21. Pourquoi. |
| 15. Au Pis Aller. | 25. Enfin. |
| 16. Sans Intention. | 26. Le Jour de l'an. |

Ehman, A. Thirty-six Melodic and Rhythmical Studies, Book III.

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| No. 1. Spring Song. | No. 4. Melody. |
| 2. Bohemian Dance. | 5. Barcarolle. |
| 3. Ballet Dance. | 6. Romance. |

Eighty-two Hymn Tunes in various meters.

Engelmann, H. Op. 600, Melody of Love (4 hands).

Gade, N. Op. 36, Christmas Pieces.

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| No. 2. Christmas Song. | No. 5. Dance of Little Girls. |
| 4. Boys' Merry-Go-Round. | 6. Good Night. |

Giese, T. Op. 293, Six Melodious Pieces.

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|------------------------|-----------------------------|
| No. 1. Tarantelle. | No. 4. The Two Fisher-boys. |
| 2. Children's Feast. | 5. Gavotte. |
| 3. Grandmother's Song. | 6. Funeral March. |

Goldner, W. Gavotte Mignonne.

Grieg, E. Op. 12, Lyrical Pieces.

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| No. 1. Arietta. | No. 3. Watchman's Song. |
| 2. Waltz. | 8. Patriotic Song. |

Gurlitt, C. Op. 74, Aus der Kinderwelt.

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| No. 8. Merry Company. | No. 15. The Snow Man. |
| 10. The Bold Rider. | 17. The Ring Dance. |
| 11. The Doll's Dance. | 18. Sorrowful Hour. |
| 12. Under the Linden. | 20. The Gentle Child and the Noisy Child. |
| 13. The Sick Little Brother. | |

Gurlitt, C. Op. 130, Thirty-five Easy Studies.

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| No. 19. A Water Party. | No. 29. The Hunt. |
| 24. Menuetto. | 30. Song Without Words. |
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| 26. Impromptu. | 33. Youthful Courage. |
| 27. A Request. | 34. Hymn. |
| 28. Onward! | 35. Good Night. |

Handel, G. F. Fugue No. 2, from "Six Fugues."

Heins, C. Op. 194, Dance of the Sylphs.

Hiller, F. Op. 117, No. 13, Serenade, from "Pianists' First and Second Year."

Jadassohn, A. Op. 17, No. 3, Children's Dance.

Kuhlau, F. Op. 20, No. 1, Sonatina in C.

Kullak, T. Op. 81, Scenes from Childhood.

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| No. 6. The Race. | No. 9. Spinning Song. |
| 7. The Angel in the Dream. | 10. The Ghost in the Chimney. |
| 8. The Nightingale. | 11. The Little Hunters. |
| | 12. The Little Rope Dancers. |

Lichner, H. Twelve Characteristic Pieces.

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| No. 4. After School. | No. 8. Scherzo. |
| 5. To the Playground. | 9. Polonaise. |
| 6. Solitude. | 10. Rondo. |
| 7. Elegy. | 11. Italian Romance. |
| | 12. Aria. |

Loeschhorn, A. Op. 96, Aus der Kinderwelt.

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| No. 6. The Cuckoo. | No. 9. A Dance. |
| 7. The Chase. | 10. The Little Soldier. |
| 8. Lullaby. | 11. In a Hurry. |

Löw, J. Cavatina, from "Pianists' First and Second Year."

MacDowell, E. A. Op. 51, Woodland Sketches.

- No. 1. To a Wild Rose.

Mendelssohn, F. Op. 72, Six Christmas Pieces.

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|-------------------------------|------------------------|
| No. 1. Allegro Non Troppo, G | No. 3. Allegretto, G |
| 2. Andante Sostenuto, E flat. | 4. Andante con Moto, D |

Mendelssohn, F. Songs Without Words.

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| No. 2. Regret. | No. 35. Shepherd's Complaint. |
| 6. Venetian Gondellied. | 37. Revery. |
| 12. Venetian Gondellied. | 41. The Return. |
| 16. Hope. | 44. Forsaken. |
| 22. Sadness of Soul. | 48. The Joyous Peasant. |
| 28. Morning Song. | 49. Gondoline. |

Mendelssohn, F. Wandering, from "Pianists' First and Second Year."

New York Point Hymn-Tune Book.

Ravina, H. Op. 86, Flattery, from "Pianists' First and Second Year."

Reinhold, H. Op. 39, No. 9, Hungarian Dance, from "Pianists' First and Second Year."

Richmond, B. Dance of the Honey Bees, B flat.

Rubinstein, A. Aubade (Morning Serenade), E flat.

Schehlmann, L. From Fairy Land.

Schmoll, A. Op. 50, No. 23, Polonaise, from "Pianists' First and Second Year."

Schmoll, A. Op. 50, No. 24, Cymbals and Castanets, from "Pianists' First and Second Year."

Schubert, F. Op. 94, Moments Musicaux, No. 3.

Schumann, R. Op. 68, Album for the Young.

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| No. 11. Siciliano. | No. 28. Remembrance, Nov. 4, 1847. |
| 14. A Little Study. | 38. Winter Time, No. 1. |
| 15. Spring Song. | 41. Northern Song. |
| 17. Little Morning Wanderer. | 42. Figured Choral. |
| | 43. New Year's Song. |

Schytte, L. Op. 79, Twelve Miniatures.

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| No. 1. Norwegischer Bauerntanz. | No. 2. Ein Traum. |
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Smith, S. "Dorothy," An Old English Dance.

Sousa, J. P. Liberty Bell March.

Suppé, F. Marche du Diable (4 hands).

Wait, Wm. B. Normal Course of Pianoforte Technic.

FOURTH YEAR.

Bach, J. S. All of previous years.

Bach, J. S. Fifteen Two-part Inventions.

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| No. 1. Allegro, C. | No. 13. Allegretto Tranquillo, A minor. |
| 4. Allegro, D minor. | 14. Moderato, B flat. |
| 6. Allegretto, E. | 15. Allegro non troppo, B minor. |

- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
 No. 1. Aria, from Fourth Partita, D.
 2. Aria, from Pentecost Cantata, F.
 4. Bourrée, from Third Violoncello Suite, G.
 5. Bourrée, from Trumpet Suite, D.
 6. Bourrée, from Second Violin Sonata, G minor.
 10. Gavotte, from Sixth Violoncello Suite, D.
 11. Gigue, from First Partita, B flat.
 12. Intrata, from Fifth Violoncello Suite, G minor.
 13. Menuet, from First Partita, B flat.
 14. Menuet, from Third French Suite, B minor.
 15. Menuet, from First Violoncello Suite, D.
 19. Rondo-Gavotte, from Sixth Violin Sonata, E.
 20. Sarabande, from Fifth English Suite, E minor.
 21. Sarabande, from First French Suite, D minor.
- Bach, J. S. Gavotte, from G major suite. (Kullak Edition.)
 Bach, J. S. Preambulum. (Kullak Edition.)
 Bach, J. S. Bourrée in G major, from Fourth Violoncello Sonata.
 Beaumont, P. Berceuse, "Slumber Sweetly."
 Beaumont, P. Con Amore. Mélodie.
 Beethoven, L. Op. 49, No. 1, Sonatina in G minor.
 Beethoven, L. Op. 33, Seven Bagatelles.
 No. 1. Andante grazioso, quasi Allegretto, E flat.
 2. Scherzo, Allegro, C
 No. 4. Andante, A
 6. Allegretto quasi Andante, D
- Burgmüller, F. Op. 100, Twenty-five Progressive Pieces.
 No. 20. Tarantelle.
 21. Harmony of the Angels.
 No. 23. Return.
- Czerny, C. Op. 261, One Hundred and One Preparatory Lessons.
 Due, F. Bric-à-Brac, Album Musical, Book III.
 No. 9. La Noce.
 No. 22. La Bagatelle.
- Dvořák, A. Op. 101, No. 7, Humoreske.
 Ehmant, A. Thirty-six Melodic and Rhythmical Studies, Book IV.
 No. 1. Water Nymph.
 2. Elegy.
 3. Méditation.
 No. 4. Valse Melancholique.
 5. May Dance.
- Engelmann, H. Op. 523, Diamond Medal March and Two-Step.
 Eugene, M. C. Cupid's Garden, Intermezzo.
 Geibel, A. Gavotte Allemande.
 Goerdeler, R. Electric Flash Galop (4 hands).
 Grieg, E. Op. 12, Lyrical Pieces.
 No. 4. Elfin Dance.
 5. Folk Song.
 No. 6. Norwegian Melody.
 7. Album-Leaf.
- Handel, G. F. Fugue No. 3, from "Six Fugues."
 Handel, G. F. Fugue No. 4, from "Six Fugues."
 Handel, G. F. Largo, G. Arr. by Wm. Mason.
 Hewitt, H. D. With Wind and Tide March (4 hands).

- Hiller, F. Op. 56, Rhythmical Studies, Book I.
 No. 1. Moderato, in $\frac{3}{4}$ and $\frac{3}{4}$ time. No. 9. Andante Melanconico, in $\frac{1}{4}$ and $\frac{3}{4}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
 No. 1. Greeting at Morn. No. 4. The Wayside Cross.
 3. The Mill.
- Kuhlau, F. E. Op. 55, No. 2, Sonatina in G.
 Kuhlau, F. E. Op. 55, No. 3, Sonatina in C.
- Lieurance, T. Valse Impromptu, A flat.
- Loeschhorn, A. Op. 96, Aus der Kinderwelt.
 No. 12. Good Night.
- MacClymont, W. E. Op. 11, No. 1, Sunflower Dance.
- MacDowell, E. A. Op. 51, Woodland Sketches:
 No. 5. From an Indian Lodge. No. 8. A Deserted Farm.
- Marks, E. F. Op. 27, Petite Valse de Ballet.
- Mendelssohn, F. Op. 16, No. 1, Fantasie or Caprice, A minor and A major.
- Mendelssohn, F. Op. 72, Six Christmas Pieces.
 No. 5. Allegro Assai, G minor No. 6. Vivace, F
- Mendelssohn, F. Songs Without Words.
 No. 1. Sweet Souvenir. No. 31. Meditation.
 7. Contemplation. 33. Song of the Pilgrim.
 13. Evening Star. 40. Elegie.
 18. Duetto. 42. Song of the Traveler.
 19. On the Seashore. 43. Belief.
 25. May Breezes. 46. Retrospection.
 27. Funeral March.
- Moszkowski, M. Op. 18, No. 1, Melody in F.
- Mozart, W. A. Sonata in C, No. 1, Schirmer Library Edition.
- New York Point Hymn-Tune Book.
- Paderewski, I. J. Op. 8, No. 3, Melody in B.
- Poldini, E. Waltzing Doll (Poupee Valsante).
- Raff, J. Op. 75, No. 1, Fleurette, G.
- Sapellnikoff, W. Op. 2, Petite Mazurka.
- Schubert, F. Scherzo, B flat.
- Schumann, R. Op. 68, Album for the Young.
 No. 12. Knight Rupert. No. 31. War Song.
 13. May Song. 32. Sheherazade.
 21. Lento con espressione. 33. Vintage Time.
 22. Roundelay. 34. Theme.
 23. Cavalry-piece. 35. Mignon.
 25. Echoes from the Theater. 36. Italian Sailors' Song.
 27. Canon. 37. Sailor's Song.
 29. Strange Man. 39. Winter Time, No. 2.
 30. Lento assai. 40. Little Fugue.
- Schytte, L. Op. 79, Twelve Miniaturen.
 No. 3. Am Fasching. No. 7. Maerschen.
 4. Dei Troubadour.
- Schytte, L. Op. 23, No. 7, Slumber Song (Berceuse), G.
- Waddington, E. Op. 34, No. 1, The Witches' Patrol.
- Wait, Wm. B. Normal Course of Pianoforte Technic.
- Zitterbart, F. Romance, B flat.

FIFTH YEAR.

- Bach, J. S. All of previous years.
- Bach, J. S. Fifteen Two-part Inventions.
- No. 2. Allegro Moderato, C minor. No. 9. Con Spirito, F minor.
3. Vivace, D. 10. Presto, G.
5. Allegro Moderato, E flat. 11. Allegro Moderato, G minor.
7. Allegro, E minor.
8. Vivace, F. 12. Allegro Giocoso, A.
- Bach, J. S. Allemande, from G major suite, Kullak Edition.
- Bach, J. S. Courante, from G major suite, Kullak Edition.
- Bach, J. S. Bourrée, from G major suite, Kullak Edition.
- Bach, J. S. Album of Twenty-one Pieces, Schirmer Library Edition.
- No. 3. Bourrée, from Second English Suite, A minor.
7. Gavotte, from Fifth French Suite, G.
8. Gavotte, from Sixth English Suite, D minor.
9. Gavotte, from Third English Suite, E minor.
- Bach, J. S. Prelude and Fugue, No. 3, from the Well-Tempered Clavichord.
- Beethoven, L. Op. 14, No. 2, Sonata, G.
- Beethoven, L. Op. 33, Seven Bagatelles.
- No. 5. Allegro ma non troppo, C. No. 7. Presto, A flat.
- Bohm, C. Op. 213, Charge of the Uhlans, Grand Galop, Militaire (4 hands).
- Bohm, C. Op. 303, Fanfare, Rondo Militaire (4 hands).
- Chaminade, C. Album of Seventeen Pieces, Vol. I.
- No. 8. Pièce Romantique. Op. 9. No. 1.
- Chopin, F. Op. 69, No. 1, Valse, No. 9, A flat (Posthumous).
- Chopin, F. Op. 9, No. 2, Nocturne, No. 2, E flat.
- Chopin, F. Op. 28, No. 3, Prelude, No. 3, G.
- Chopin, F. Op. 28, No. 15, Prelude, No. 15, D flat.
- Chopin, F. Op. 7, No. 3, Mazurka, No. 7, F minor.
- Cramer, J. B. Fifty Selected Studies (Von Bülow).
- No. 1 in C, Allegro.
- Engelmann, H. Concert Polonaise (4 hands).
- Gaide, P. Op. 36, Dance of the Gnomes.
- Grieg, E. Op. 46, First Peer Gynt Suite.
- No. 2. Death of Ase.
- Grieg, E. Op. 43, Lyrical Pieces.
- No. 3. At Home.
- Handel, G. F. Fugue No. 5, from "Six Fugues."
- Handel, G. F. Fugue No. 6, from "Six Fugues."
- Heller, S. Op. 85, No. 2, Tarantelle.
- Heller, S. Op. 138, No. 9, Curious Story.
- Hiller, F. Op. 56, Rhythmical Studies, Book I.
- No. 2. Presto, $\frac{6}{8}$ and $\frac{9}{8}$ time.
3. Andante grave, $\frac{5}{4}$ time.
5. Andante un poco agitato, $\frac{3}{4}$ and $\frac{6}{8}$ time.
- Jensen, A. Op. 17, Scenes of Travel.
- No. 2. Joyous Rambling. No. 6. Village Festival.
5. Distant View.

- MacDowell, E. A...Op. 51, Woodland Sketches.
 No. 3. At An Old Trysting Place. No. 10. Told at Sunset.
- Mason, WmOp. 16, Danse Rustique, E flat.
- Mendelssohn, F.....Songs Without Words.
 No. 5. Restlessness. No. 29. Venetian Gondellied.
 14. Lost Happiness. 36. Serenade.
 20. Fleeting Clouds. 38. Adieu.
 23. Song of Triumph. 45. Tarantella.
 47. The Moaning Wind.
- Merkel, GOp. 65, Hunting Scene.
- Moszkowski, M.....Op. 15, No. 1, Serenata (4 hands).
- Mozart, W. A.....Sonata in F, No. 4, Schirmer Library Edition.
- Nevin, EOp. 13, Water Scenes.
 No. 2. Ophelia No. 4. Narcissus.
- Nevin, E.....Op. 25, A Day in Venice.
 No. 1. Dawn. No. 3. Venetian Love Song.
 2. Gondoliers. 4. Good Night.
- Nevin, ELa Guitare (Pierrot et Pierrette).
- Paderewski, I. JOp. 14, No. 1, Minuet in G.
- Sapellnikoff, WOp. 4, No. 2, Gavotte.
- Schuett, E.....Op. 17, No. 1, Gavotte Humoresque.
- Schumann, R.....Op. 23, No. 4, Nocturne (Nachtsliick), F.
- Schytte, LOp. 79, Twelve Miniaturen.
 No. 5. Elfenspiel. No. 9. Abenddämmerung
 6. Der Flötenspieler. 10. Was die Quelle Singt.
 8. Valse Mignonne. 11. Aus Alter Zeit.
 12. Soldatenmarsch.
- Spindler, FOp. 17, Drawing Room Flower.
- Spindler, FOp. 140, Charge of the Hussars, D flat.
- Tschaikowsky, P.....Op. 2, No. 3, Song Without Words.
- Wait, Wm. B.....Normal Course of Pianoforte Technic.

SIXTH YEAR.

- Bach, J. SAll of previous years.
- Bach, J. SAlbum of Twenty-one Pieces, Schirmer Library Edition.
 No. 16. Passepied from Fifth English Suite, E minor.
 No. 17. Praeludium from First Partita, B flat.
- Bach, J. SPrelude in B flat from Well-tempered Clavichord, No. 4,
 Tausig selected.
- Bach, J. S.....Fugue in B flat from Well-tempered Clavichord, No. 4,
 Tausig selected.
- Bach, J. SBourrée in B minor, from Second Violin Sonata.
- Bach-MasonGavotte in D, from Sixth Violoncello Sonata.
- Beethoven, LOp. 2, No. 1, Sonata, F minor.
- Bohm, C.....Op. 153, Polonaise, "With Song and Mirth."
- Chopin, FOp. 37, No. 1, Nocturne, No. 11, G minor.
- Chopin, FOp. 64, No. 1, Valse, No. 6, D flat.

- Chopin, F Op. 24, No. 3, Mazurka, No. 16, A flat.
 Chopin, F Op. 69, No. 2, Valse, No. 10, in B minor.
 Clementi, M. Gradus ad Parnassum.
 No. 1, Veloce, C. No. 14, Vivace, E flat.
 2, Veloce, C. 20, Presto, F sharp minor.
 3, Allegro, C. 24, Presto, C.
 4, Veloce, G.
 Cramer, J. B. Fifty Selected Studies (Von Bülow).
 No. 7, Moderato con espressione, F Minor. No. 8, Allegro Brillante, C.
 Grieg, E. Op. 43, Lyrical Pieces.
 No. 2. Solitary Wanderer.
 Haberbier, E. A Spring Flower, Fruehlingserwachen.
 Handel, G. F. "Harmonious Blacksmith," theme with variations.
 Hiller, F. Op. 56, Book I, Rhythmical Studies.
 No. 6. Allegro scherzando e molto vivace, $\frac{2}{2}$ and $\frac{3}{2}$ time.
 No. 7. Andante espressivo, $\frac{3}{4}$ and $\frac{3}{8}$ time.
 No. 8. Allegro energico, $\frac{3}{4}$ and $\frac{2}{4}$ time.
 No. 11. Andante cantabile, $\frac{4}{4}$ and $\frac{6}{8}$ time.
 No. 12. Vivace scherzando, $\frac{2}{4}$ and $\frac{3}{4}$ time.
 Holst, E. Revel of the Witches (4 hands).
 Holst, E. On to the Battle, Marche Triomphale (4 hands).
 Horvath, G. Op. 84, No. 2, Waving Scarves.
 Ketterer, E. Op. 266, Saltarelle.
 Kontski, A. de Op. 271, Polonaise.
 Liadow, A. Op. 32, Valse Badinage (The Musical Snuff-box).
 Liebling, E. Op. 33, Spring Song.
 Lysberg, C. B. Op. 51, La Baladine.
 MacDowell, E. A. Op. 51, Woodland Sketches.
 No. 4. In Autumn. No. 7. From Uncle Remus.
 9. By a Meadow Brook.
 Martin, G. D. La Ballerina.
 Mendelssohn, F. Songs Without Words.
 No. 3. Hunting Song. No. 26. The Departure.
 8. Without Repose. 30. Spring Song.
 10. Estray. 32. Lost Illusions.
 11. The Brook. 39. Delirium.
 15. The Poet's Harp.
 Mendelssohn, F. Op. 16, No. 2, Scherzo, E minor.
 Merkel, G. Op. 92, Tarantelle.
 Mills, S. B. Op. 31, Gavotte.
 Moszkowski, M. Op. 15, No. 1, Serenata.
 Moszkowski, M. In Tempo di Minuetto.
 Moszkowski, M. Op. 18, No. 2, Scherzino in F.
 Nevin, E. Op. 13, Water Scenes.
 No. 3. Water Nymph.
 Offenbach, J. Barcarolle, D, from the Opera, Tales of Hoffmann.
 Ravina, H. Op. 14, No. 1, Étude de Style.
 Rubinstein, A. Op. 44, No. 1, Romance in E flat.
 Scarlatti, D. Pastorale, E minor.

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- Mendelssohn, F. Songs Without Words.
 No. 34. Spinning Song.
- Moschelles, I Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 1, Allegro Moderato, C.
 3, Allegro Brillante (Wind study), G.
 4, Sostenuto e con tranquillizza, E.
 6, Allegro giocoso, D minor.
- Raff, J Op. 99, No. 1, Tarantella, A minor.
- Rheinberger, J Op. 5, No. 1, The Chase, Impromptu.
- Schubert, F Op. 90, No. 4, Impromptu, Allegretto, A flat.
- Schubert, F Op. 142, No. 3, Impromptu, Andante con variazione, B flat.
- Schubert-Liszt La Sérénade, D minor.
- Schuett, E Op. 16, No. 1, Étude Mignonne.
- Schumann, R Op. 12, No. 4, Grillen (Whims).
- Schumann, R Op. 82, No. 7, Bird as a Prophet, from "Forest Scenes."
- Wagner, R Magic Fire Music from Die Walküre (4 hands).
- Wait, Wm. B Normal Course of Pianoforte Technic.

NINTH YEAR.

- Bach, J. S All of previous years.
- Bach, J. S Prelude and Fugue in G, from the Well-tempered
 Clavichord. No. 10. Tausig selected.
- Beethoven, L Op. 28, Sonata Pastorale in D. (In preparation.)
- Chaminade, C Album of Seventeen Pieces, Vol. I.
 No. 3. Air de Ballet, Op. 30.
 4. Pas des Amphores, Air de Ballet.
 5. Callirhoë, Air de Ballet.
 6. Lolita, Caprice Espagnol, Op. 54.
- Chopin, F Op. 38, Ballade No. 2, F major.
- Chopin, F Op. 47, Ballade No. 3, A flat.
- Chopin, F Op. 25, No. 9, Étude No. 21, G flat.
- Chopin, F Op. 66 (Posthumous), Fantasia Impromptu, C sharp minor.
- Chopin, F Op. 26, No. 1, Polonaise, C sharp minor.
- Clementi, M Gradus ad Parnassum.
 No. 10. Allegretto con espressione, B flat.
 12. Allegro con molto brio, C.
 17. Vivacissimo, D.
 18. Presto non troppo, A.
 21. Allegro, F minor.
 28. Veloce, E flat.
 29. Allegro con spirito, A flat.
- Grieg, E Op. 43, Lyrical Pieces.
 No. 6. To Spring.
- Liszt, F Liebesträume (Dreams of Love).
 No. 3 in A flat, Poco Allegro, con affetto.
- MacDowell, E. A Op. 17, No. 2, Hexentanz (Witches' Dance).

- MacDowell, E. A. Op. 18, No. 2, Humoresque.
 Mendelssohn, F. Op. 14, Rondo-Capriccioso.
 Moschelles, I. Op. 70, Twelve Celebrated Studies, edited by Henselt.
 No. 11 in E flat, Allegro maestoso e pätetico.
 12 in B flat minor, Agitato.
 Raff, J. Op. 157, No. 2, La Fileuse.
 Wait, Wm. B. Normal Course of Pianoforte Technic.

TENTH YEAR.

- Bach, J. S. All of previous years.
 Bach, J. S. Chromatic Fantasie and Fugue, D minor. (Von Bülow
 Edition.) Schirmer Lib. Ed., Vol. 22.
 Bach, J. S. Prelude and Fugue, A minor. Schirmer Library Edition,
 Vol. 22.
 Beethoven, L. Op. 120, Thirty-three variations on a waltz by Diabelli.
 Brahms, J. Op. 24, Variations on a fugue from a theme by Handel.
 Chopin, F. Op. 35, Sonata, in B flat minor.
 Schumann, R. Op. 13, Twelve Symphonic Études in the form of variations,
 with Appendix of 4 Vars. Posthumous. Schirmer
 Lib. Ed., Vol. 96.
 Wagner-Liszt. Transcription of Spinning Song from "Flying Dutchman."
 Wait, Wm. B. Normal Course of Pianoforte Technic.
 Weber, C. M. von. Perpetual Movement, Rondo, C; from Sonata Op. 24.

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